

A PREVIEW OF NEW FALL RECORDINGS

high fidelity

AUGUST

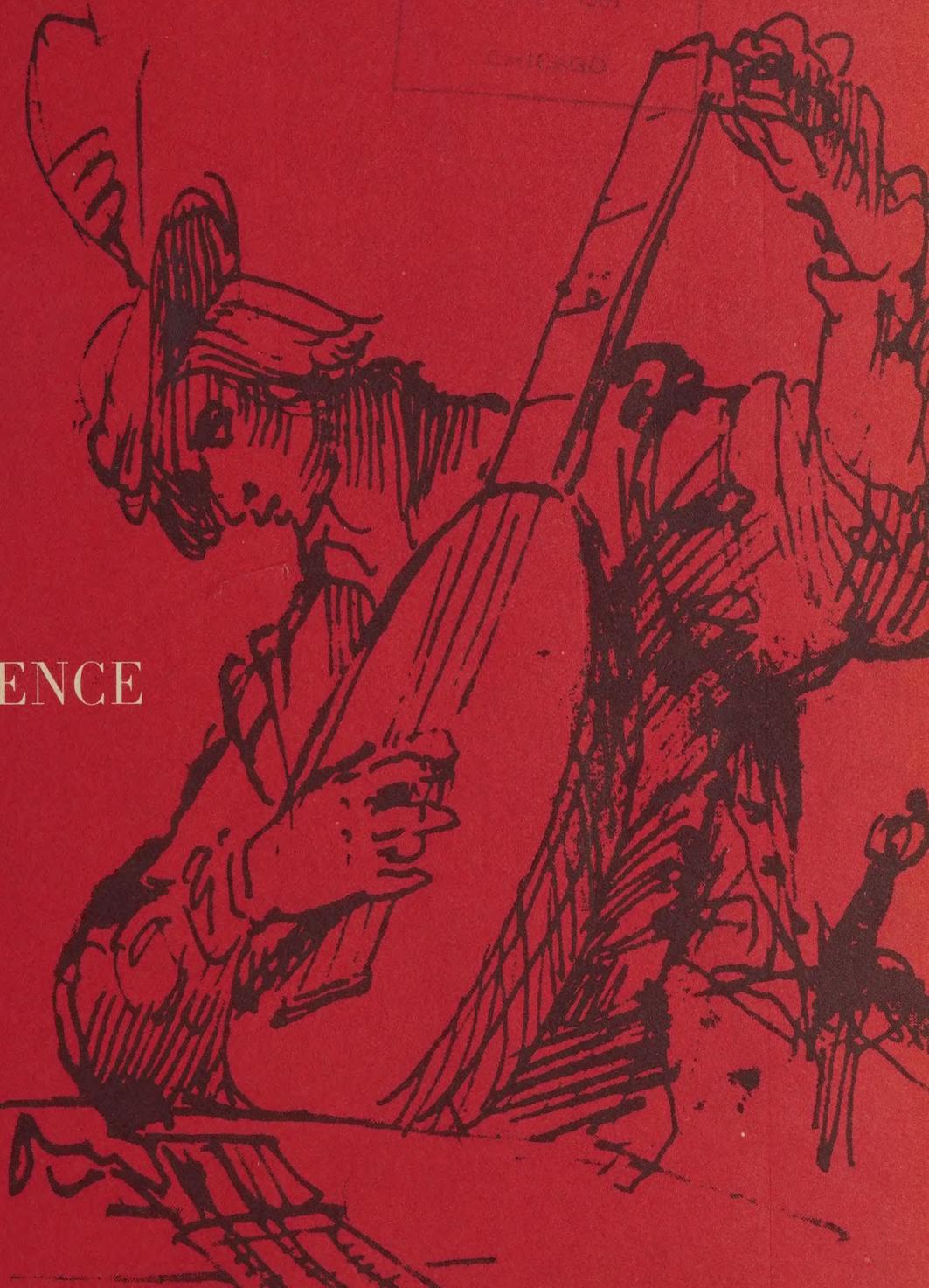
THE MAGAZINE FOR MUSIC LISTENERS

60 CENTS

IN
THIS
ISSUE:

THE
BEACH
GENASCENCE

INSIDE
THE
TUBE



RED SEAL
RARITIES
ON RCA VICTOR

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and Monaural Hi-Fi



Now for the first time at regular prices, four outstanding recordings by Herbert Von Karajan and the Vienna Philharmonic. Formerly available only in the de luxe Soria Series. Beethoven "Symphony No. 7"; Brahms "Symphony No. 1"; "The Vienna of Johann Strauss"; and Mozart "Symphony No. 40" with Haydn "Symphony No. 104." Salzburg-born Karajan is an ideal conductor of the Viennese "classics." These recordings are models of clear, bright, enchanting sound, wonderful ensemble playing, and infallible musicianship.



Heifetz, Primrose, Piatigorsky in three remarkable stereo premières! Also, as recorded here, a "first" for these Bach "Sinfonias" which are derived from the "Three-Part Inventions." Original texts were used by our virtuosi, with the three parts given to violin, viola, cello. Pure, rare trio masterpieces.

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Music for the adventurous by modern masters in superb Juilliard Quartet readings. Berg, whose rich, romantic "Lyric Suite" is heard here, made headlines recently when his ultra-modern opera, "Wozzeck," was a surprise popular hit at the Met. The Webern works are brief, delicate "poems."

Here is music melodious and passionate, with flashing rhythms and much of the true gypsy flavor Brahms portrayed in his "Hungarian Dances." The world-renowned Festival Quartet—Szymon Goldberg, William Primrose, Nikolai Graudan, Victor Babin—fashions a marvelously blended performance.



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In view of the many 'good music' FM stations now using Empire turntables, arms and cartridges, he *may* very well be an engineer. On the other hand, he *may* be an audiophile. We're not sure. The appreciation of fine equipment is not limited to professionals. Neither are we sure whether he is using a stereo or monophonic system. The Empire Troubador is known to be fully compatible with both.

However, we *are* sure of the quality of his other components. They are undoubtedly the finest obtainable. For, it is hard to imagine this man having exercised such meticulous care in the selection of his playback equipment being any less discriminating in the choice of his amplifier and speaker components for his music system.

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high fidelity

AUGUST 1961
volume 11 number 8

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AUTHORitatively Speaking

This month HIGH FIDELITY takes great pride and pleasure in presenting for the first time in these pages the eminent musicologist and critic Paul Henry Lang. Born in Budapest, Mr. Lang prepared for his career at that city's Royal Academy of Music (including studies composition under Zoltán Kodály), appeared as a pianist in chamber music recitals, and was at one time assistant conductor of the Budapest Royal Opera. His academic work was continued at the University of Heidelberg, the Sorbonne, and Cornell. He is now a long-time member of the music faculty at Columbia. Mr. Lang's publications range from articles in the learned journals to features in the *New York Herald Tribune*, whose music critic he has been for some years. His name first became known, however—not only to professional colleagues but to serious music lovers in general—with the publication in 1941 of his monumental *Music in Western Civilization*. The knowledge and insights which informed that book are conveyed here in little in "The Bach Renaissance," p. 26.

Robert Silverberg is the owner of some 1,500 longplay records—and obviously he's eager to add to the collection (see "Nobody Plays Hummel Now," p. 3). Mr. S. clearly wishes they would). Mr. Silverberg is the author of some 300 hundred magazine pieces, plus about forty books, and has no immediate intention of retiring. (When he does, he's going to try to read the Finnish translation of one of his *opera*.) He shares his dwelling with two cats—one feline of unspecified antecedents, one half-Siamese—and a wife, who can do without Hummel as long as she has Dvořák.

Else Radant, whose first article for HIGH FIDELITY appears in this issue, worked for many years an editor of the Austrian publication *Welt am Montag*, and now acts as its correspondent in Italy, reporting on opera and the country's "cultural life." (The quotes are our author's own, but they serve us handily for identifying the article she has written for us: see "A Hot Time in San Remo," p. 36.) This spring Miss Radant was also appointed Italian correspondent for the *Vienna Express*, one of that city's best daily newspapers. Incidentally, two of our roving colleagues inform us that the lady is very charming and very, very pretty—fully upholding the Vienna tradition in such matters.

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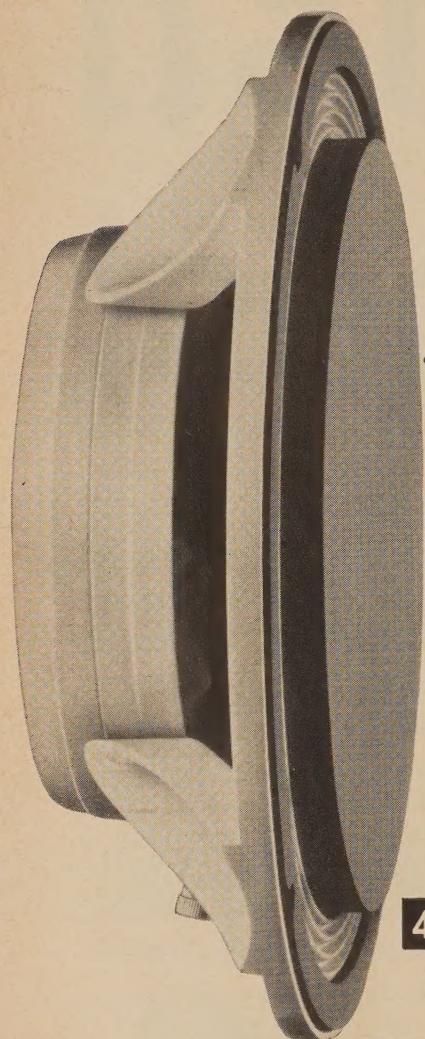
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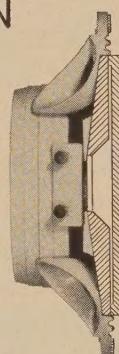
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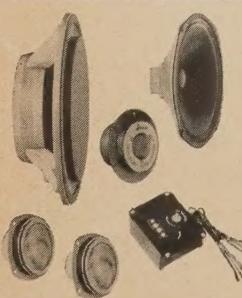
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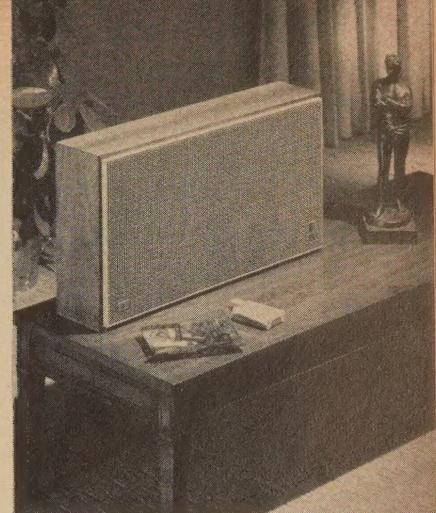


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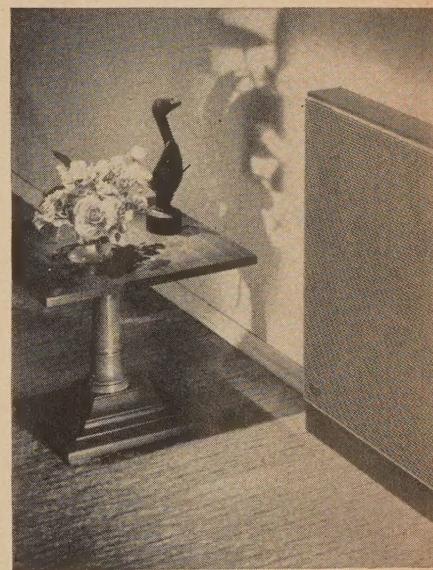
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A Pox on Which?

SIR:

A pox on Mr. Landon—not for the reassurance that barococo music (though inferior?) is being recorded instead of umpteenth versions of the old warhorses, but for not writing more about his colorful friends and the interesting people he seems to associate with. (See "A Pox on Manfredini," HIGH FIDELITY, June.)

His freewheeling potshots at record merchandising and his nostalgia for sometime recorded rarities because they were rarities (can this account for his irate tone?) brought a Gildersleevian chuckle and sigh, respectively.

Mr. Landon can practice as he did when collecting 78s (though he may have to pretend to be as frugal as he was when a student), and buy only those items which his selectivity dictates. There's a saying about leading a horse to water . . .

And if Mr. Landon hasn't already discarded his Manfredini set, it could find a welcome home among some Marselles, Loeillets, and Telemanns, though they suffer the fate of being *listened to* in groups generally no larger than three, and do not have alcohol or conversation as accompaniment, alas.

Pershing Jung
Bakersfield, Calif.

SIR:

The article by Robbins Landon is more welcome than the flowers that bloom in the spring. I feel certain that I am not the only individual who has long been hoping for a fresh wind to sweep away the miasma of "barococo" music that has pitifully affected heads here and abroad.

Congratulations to you and to Robbins Landon, whose article should be reprinted and scattered broadcast.

Joseph A. Boromé
The City College
New York, N.Y.

SIR:

Although there have been many Italian concerto grosso recordings issued, I think most people who buy them are interested

Continued on page 10

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LETTERS

Continued from page 8

in them as music. I know that I would like to see a release of Corelli's sonatas Op. 5, of which only the wonderful "Folia" is available now.

But who, one may ask, started the issuing of large sets of works of an individual composer? None other than the Haydn Society of lamented memory, of which Mr. Robbins Landon was one of the leading spirits. After releasing all those blocks of Haydn quartets, Masses, symphonies, trios and the like, he shouldn't excoriate other record labels for picking up a good idea.

But if anyone thinks that the Italian supplies of concerti grossi are limitless, just wait until the German record makers start warming up on Telemann. This worthy *routinier*, who outshone Bach in his lifetime, wrote 600 French overtures, and church and chamber music (*Tafel musik*) in equal profusion. And the collected edition of his 2,000-odd (!) works has already been started. In the German LP catalogue there are already nearly two pages of his concertos, etc.—so the deluge may break here at any time. . . .

In fairness to Mr. Goberman, whose complete Vivaldi project includes scores, it does not seem as though this series is being directed to dilettantes. Since when can music be enjoyed only if it can be intellectualized? . . . It is the faddists who would escape into esoterica when their hitherto little-known, privately enjoyed music specialties become popular. . . .

P. L. Forstall
Evanston, Ill.

Off the Track?

SIR:

There are people who place quality above cost. Though not a man of affluence, I do indulge myself where my music reproduction equipment is concerned. I converted to stereophonic tape in 1957, before the 45° stereo disc was announced. Pre-recorded tapes appeared to be doomed when the two-channel disc hit the market. But even in advertising copy, discs were not said to be better than tapes—just cheaper.

Now the tape producers have 4-track recordings. Aside from the matter of improvements in the head, I have read no claims that 4-track tapes are superior to 2-track tapes; again, just cheaper. Your reply to John W. Kimball's letter (HIGH FIDELITY, April) notwithstanding, Mr. Kimball's position is well taken—he is willing to pay a little more and have a continuous performance. Perhaps he would go a little further and pay for a 2-track tape, so that the continuity would be completely unbroken and he would not have the annoyance of loud passages on the reverse tracks causing grunts during the soft passages being played. This latter complaint applies to nearly every 4-track tape I have. It is my experience that anything recorded at more than 10 or 12 db below saturation

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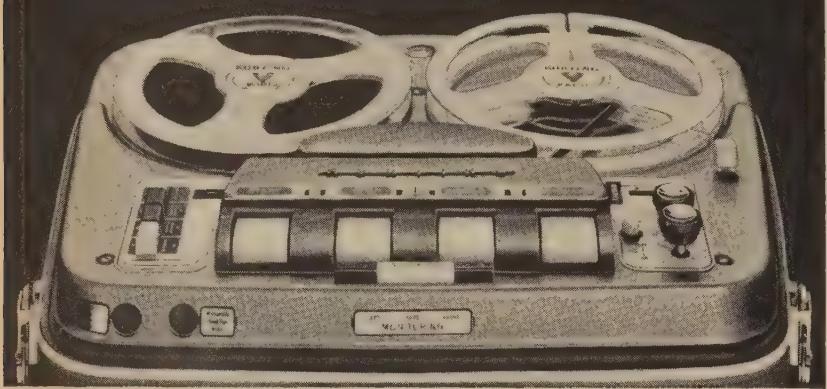
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LETTERS

Continued from page 10

will induce a signal when running in the reverse direction.

Notwithstanding the fact that 2-track recordings are superior to 4-track, the producers will probably discontinue the 2-track releases unless those of us who appreciate the difference create a demand. There is no reason why 2-track releases cannot be made of anything available on discs or 4-track tape. The master recordings are the same, and for a little additional cost a 2-track copy can be made...

Let us hope that the industry will make all new releases available in 2-track copies.

Harry H. Payne
Greenville, S.C.

Organs, Dutch and English

SIR:

"Otello's Mighty Pedal Note" ("Notes from Abroad," HIGH FIDELITY, May), inaugurating the storm over Cyprus, was not the first atmospheric disturbance ever to come out of the Liverpool organ. While I was visiting the Cathedral in 1930, HMV was recording *The Storm Fantasy* by the Flemish composer Lemmens. Back in Holland, I bought the resulting recording and played it many times on my portable, to everybody's great enjoyment. I lost it during the war, in Java.

Why this beautiful composition has never been re-recorded mystifies me. It is full of fine melodic material, highly romantic of course, reminiscent of Grieg and Franck. Employing the antiphonal organ in a wide range of colors, its dynamic nuances range from a whisper to *fff*. The storm episode itself uses all 32- and 64-foot sounds at the organist's disposal. The work is a real challenge for modern stereo recording and reproduction, for only a truly great organ in a truly great cathedral will do. Liverpool Cathedral still would be eminently suited, although New York's Riverside Church would be a close runner-up. In the same issue, Kurt Blaukopf reports about Telefunken and old Dutch organs. To my knowledge, the only important organ in Naarden (I lived in its twin city Bussum for almost twenty years) is in the Great Church, where Anton van der Horst conducts the Netherlands Bach Society. However, this organ was not built by Strümphler, but by Batz, and was later overhauled by Witte. The same firm built an almost identical instrument, but with a different front, in the Dom church of Utrecht.

Recording companies would do well to look into the recording possibilities of organs built by such Dutch masters as Flaes & Brunjes, Steenkuyl, and Witte. Extremely beautiful instruments also are the Müller organ in Haarlem's St. Bavo Cathedral, the organ in St. Jan's Cathedral in Hertogenbosch, the one in the Old Church in Amsterdam, and the Cavaillé Coll instrument in Haarlem's Concert Hall.

Case Mandersloot
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The new T300X Award Tuner does not need a multiplex adapter



The T300X, AM/FM tuner, does not need a multiplex adapter. It has one. Right where it belongs—built-in. On the chassis and out of sight. The T300X is completely ready to receive multiplex (FM Stereo) broadcasts now.

What is the significance of multiplex? It represents a major technological advance in the technique of broadcasting. Now, for the first time, you can enjoy all of the color and genuine excitement of stereo with the fidelity that only FM can provide. And what a wonderful opportunity it presents for taping stereo selections right off the air.

The T300X is a striking example of Harman-Kardon's engineering leadership in the development of instruments for multiplex reception. It is designed with a wide-band Foster-Seeley discriminator and a 6BN6 limiter to insure freedom from distortion and noise. A total of 4 IF stages guarantee greater sensitivity. Automatic Frequency Control (AFC) with regulated voltage supply maintains oscillator stability regardless of line voltage variations. The T300X boasts superior impulse noise rejection plus uniform limiting and output at all signals. Here is a solid performer, rock stable and ideal for multiplex reception.

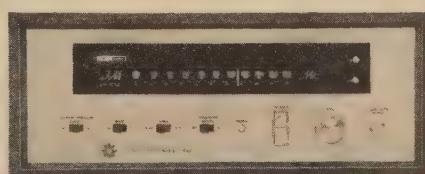
The T300X takes its place in the Award Series alongside the classic F500 tuner shown below. The F500 is a completely professional FM tuner designed with every provision for multiplex now or in the future. It has space on its chassis to accommodate the excellent MX500 wide-band, plug-in multiplex adapter. No spe-

cial controls are needed; no special adjustments. Just one simple connection converts the F500 into a completely integrated multiplex tuner.

Either tuner will provide outstanding performance with the new Award amplifiers. Both are beautifully finished in brushed gold.

The T300X, AM/FM stereo multiplex tuner, is \$149.95; the F500, FM/multiplex tuner—\$129.95. The MX500 multiplex adapter for use with the F500—\$39.95. Optional enclosures, which fit both, include the CX50 (metal)—\$12.95 and the WW50 (walnut)—\$29.95. Prices are slightly higher in the West.

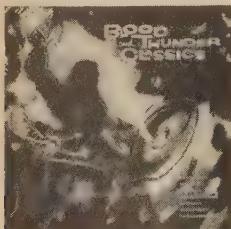
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NOTES FROM ABROAD

LONDON

It was Whitsuntide: and we had hardly begun to get our breath back after listening to Jascha Heifetz's Victor recording of Sibelius' Violin Concerto, with the Chicago Symphony and Walter Hendl. A friend who collects serpents and post horns said, "You know Heifetz is here?" I asked sceptically what he meant by "here." "Walthamstow Town Hall," he told me. This turned out to be true.

Inscrutable as ever and technically uneclipsed, Heifetz descended on Walthamstow to work with Sir Malcolm Sargent and the New Symphony Orchestra for nine sessions spread over six days. Away from the microphones, his visit was incognito. Not a syllable found its way into the newspapers. During this time he recorded Henri Vieuxtemps's Concerto No. 5, in A minor, Op. 37, the *Scottish Fantasia* of Max Bruch, and the J. S. Bach Double Concerto—sufficient music to provide a disc and a half. It is expected that the set will be filled out by Heifetz sessions in the States.

In the Bach, the much-celebrated artist was partnered by a twenty-one-year-old pupil from America, Eric Friedman, about whom he wouldn't be drawn out, meeting tentative questions with stony "Noes" and "Yeses." It was perfectly clear from Friedman's Wigmore Hall recital a day or two later, however, that the young violinist has been an extremely apt student.

Heifetz—and a Rare Stir. Archives show that Sargent was Heifetz's conductor for an HMV recording of Vieuxtemps's No. 5 with the London Symphony Orchestra in the dark backward and abysm of time. Possibly remembering that experience, Sir Malcolm adjured his current forces, "Don't play too loudly; otherwise, Mr. Heifetz may have to force, and thus spoil his tone." Then came the playback. Interrupting, Heifetz asked Sargent if he thought the orchestral strings were too loud. Yes, said Sargent, he rather thought they were. "Well," Heifetz rejoined, "I don't. I think they're just right."

Before the Double Concerto, Sargent asked if Heifetz would be so good as to play a few bars so the men could get

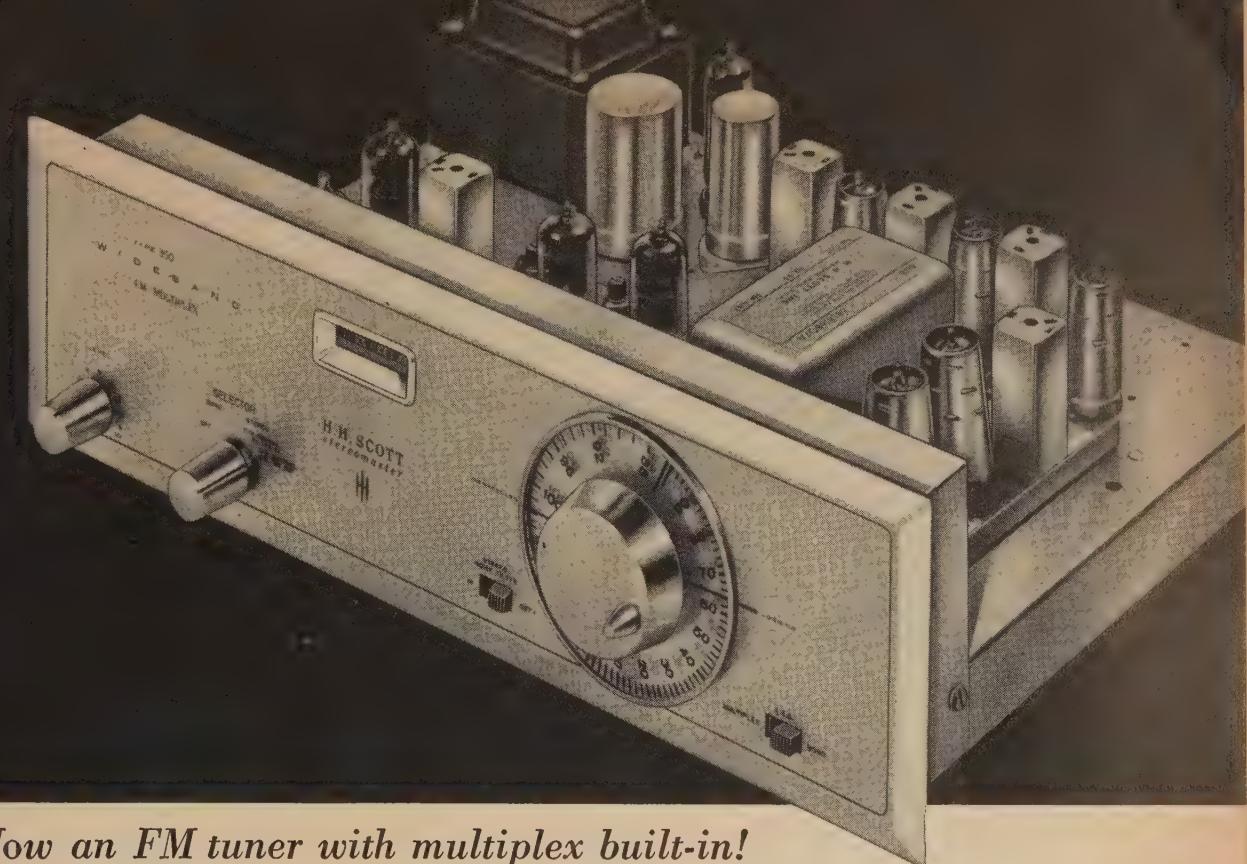
his phrasing in advance. The sardonic brows over the hooded lids raised a fraction, the smallest fraction, of an inch. "What's this—an audition?" inquired Sargent. "No, not at all," explained Sargent, "I just wanted to hear your phrasing so that we can copy it."

Heifetz assented. "How do you want it," he asked, "well done or medium-rare?" After the playback somebody on the recording staff drew attention to an indubitable though microscopic squeak which had been committed by Heifetz's bow. The keen-eared critic suggested that there should be a small retake and insert accordingly. Heifetz's reply belongs to history: "No, leave it in. It'll make a lot of people happy."

At Walthamstow there were seasoned orchestral players whose single wink means more than a hundred nods by publicity men. They assure me that Heifetz's playing in the Vieuxtemps especially caused a rare stir. The players fizzed and simmered with the excitement of it for days. One tale is told of a man in the second fiddles who came out of the hall in such a daze that he caught a bus going in the wrong direction and didn't come to until he found himself at the West India Docks. After the last session, which was devoted to the Bruch *Fantasia*, the players jumped to their feet, clapping and shouting for a minute or two. Heifetz thanked them for their "wonderful co-operation and wonderful playing."

Heifetz—and a Reminiscent Smile. Among those present for the Bruch recording was Sascha Lasserson, a violin teacher, who, although he's lived in London since 1914, training orchestral fiddlers by the gross, still speaks English with an accent redolent of borsch soup, bark shoes, and gopaks. Without attempting to convey the melody of Mr. Lasserson's vowels, I report him thus: "Jascha is sixty. I am seventy-one. I know Jascha fifty years. In 1910 I hear him play in the little concert hall of the Imperial Conservatory, St. Petersburg. He is nine. He wear short trousers and, I think, a velvet jacket. At twelve he play the Brahms Violin Concerto. Already he is supreme, a giant. It is a miracle. Nothing can surprise me for the rest of my life. Except just one

Continued on page 16



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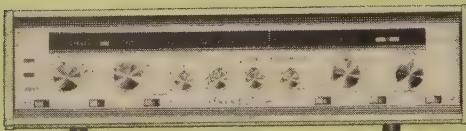
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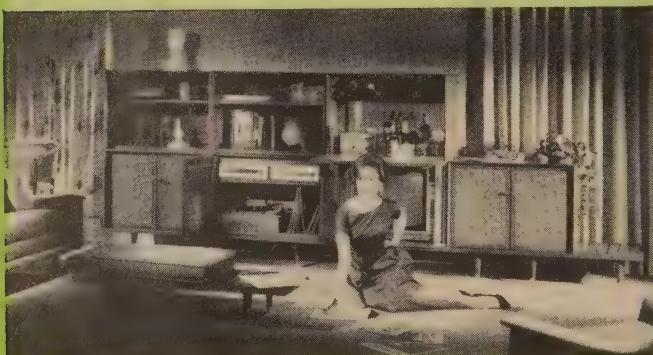
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Continued from page 14

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surprise. I hear Jascha play the *Scottish Fantasia* often. This time, at Walthamstow, he plays it with such warmth and poetry as never before. Jascha is playing better than ever. . . . When he puts down his Guarnerius del Gesu—this day he is using his Guarnerius, not his Stradivarius—I speak to him. We remember St. Petersburg together and his first big concert in the Hall of the Noblemen and his short trousers. And we smile. Fifty years ago is only a minute away."

CHARLES REID

ZURICH

Having remained neutral during World War II, Switzerland enjoyed a postwar economic standard markedly above that of her neighbors. Hence, every phonographic innovation (from the first microgroove discs to stereo) became commercially available here long before record buyers in other European countries could dream of such acquisitions. Yet, unlike the hectic West German boom of later years, Swiss prosperity has always retained the psychological characteristics of small-scale business. I was much struck by this on a recent visit to the Swiss audio fair, when I queried a gentleman at one of the exhibits about the brand-new turntable his firm was showing. All my perhaps ingenuous questions were answered fully and with the greatest courtesy, and it was not until the end of our conversation that I discovered I was addressing the head of the company, Monsieur Thorens himself. I apologized for having taken so much of his time. modestly, M. Thorens replied: "Pas de quoi. C'est mon devoir."

Climate and Currency. Anybody who wanted a leisurely talk with Wilhelm Furtwängler during the last years of his life had to visit the conductor at his villa "L'Empereur" in Clarens on Lake Geneva. More than once I took the 8:24 train from Zurich, which brought me within a couple of hours to the lovely lake region where so many celebrated musicians make their home, drawn by the beautiful landscape and mild climate no less than by the economic prosperity of Switzerland and her stable currency. You could walk from Furtwängler's villa to a café in nearby Montreux to meet Paul Kletzki and then take the tram to Vevey to call on Carl Schuricht. (Vevey, by the way, is Ernest Ansermet's birthplace, and once I had the good luck to arrive there on the very day when the conductor was in town with his orchestra to give a concert.) In Etoy, about an hour's drive away, Alexander Brailowsky lives in the house once occupied by the French musical biographer Guy de Pourtalès, and the late Clara Haskil also established her residence in the

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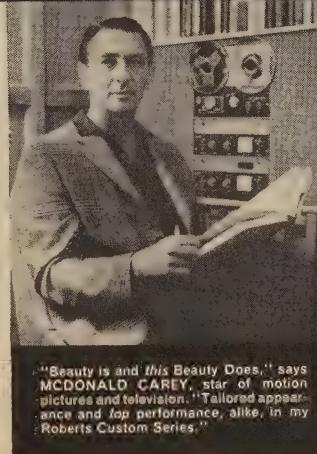
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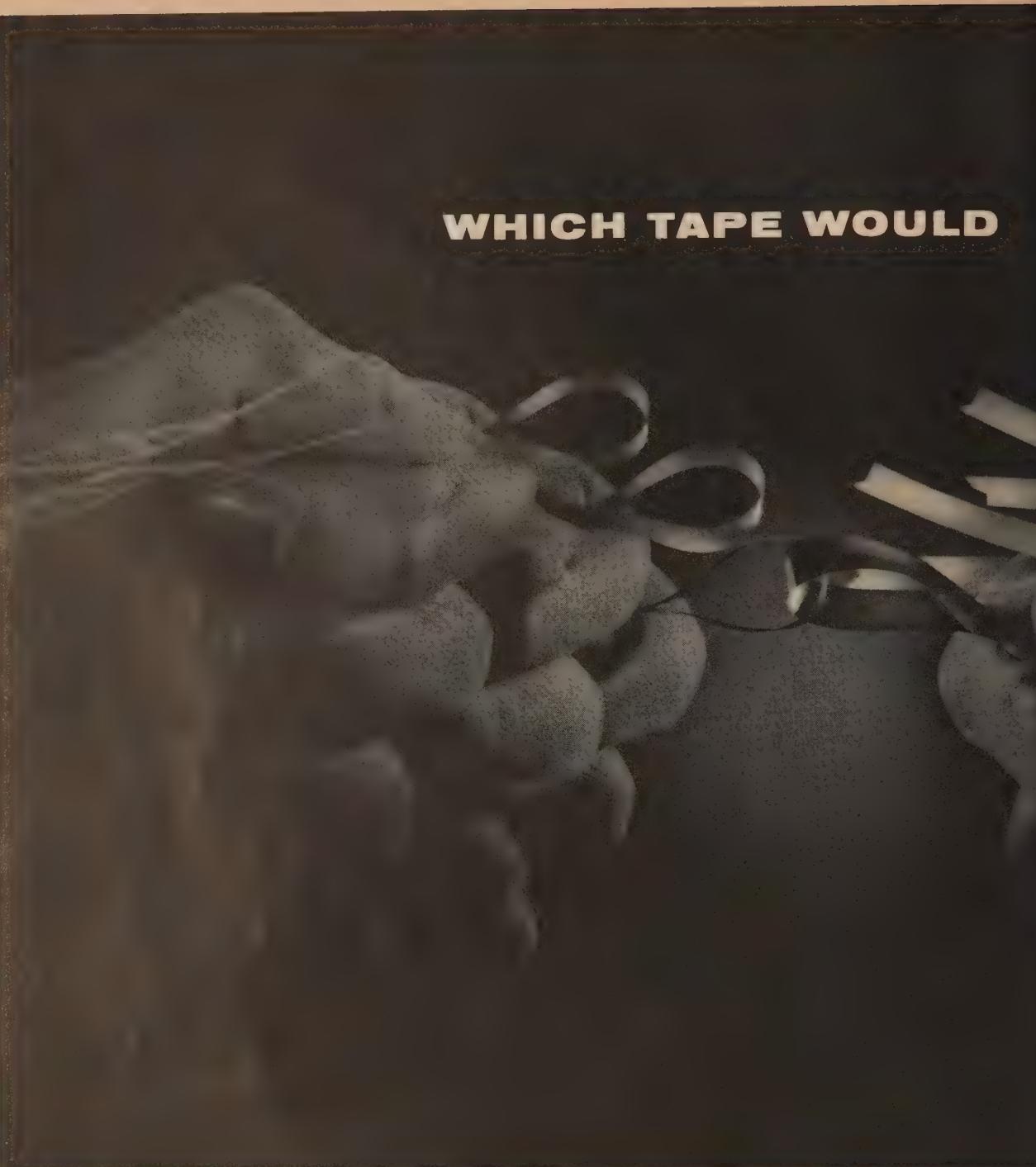
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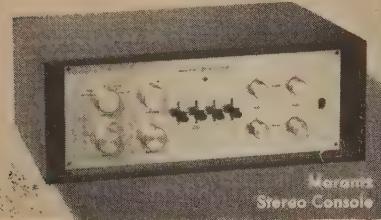
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Notes from Abroad

Continued from page 16

area. Joseph Szigeti has recently moved back to the Lake Geneva region, Ferenc Fricsay likes to spend his rare days of leisure at Ermatingen on the Bodensee; Rafael Kubelik's son goes to school in Lucerne; and at this writing Joan Sutherland is having a house built for her "somewhere in Switzerland."

Decca-London's Continental G.H.Q. In view of all the auspicious circumstances it is not surprising that the country's largest city should have become a sort of European communication center for the record industry. Decca-London, for example, semiofficially made Zurich its organizational and financial headquarters some time ago. When you enter the building of Musikvertrieb AG at 555 Badenerstrasse, however, you will look in vain for tangible signs pointing to its international importance. Maurice A. Rosengarten, director of Musikvertrieb and a member of Decca-London's board of directors, is averse to any publicity for himself: "I am not La Tebaldi, nor am I La Sutherland," he says. As a result of this reserve, some people have taken to calling Mr. Rosengarten the "mystery man behind the record scene." Actually there is nothing mysterious about his role. He's simply the man who has the responsibility for carrying out all the decisions made by the committee that draws up Decca-London's annual recording programs.

This spring there was an almost permanent phone connection between 555 Badenerstrasse and the recording studios in Vienna where Herbert von Karajan was at work on Verdi's *Otello* with Tebaldi, Del Monaco, and Aldo Protti. Recently, Zurich also made the necessary preparations for London's important recording *stagione* in Rome—the taping of *Lucia di Lammermoor* with Joan Sutherland in the title role and John Pritchard conducting. Other places



Café du Théâtre, Vevey.

with which Zurich has been in close touch include Paris and Amsterdam, where London is resuming recording activities after a pause of nine years.

Ansermet—New Discs, No Book. Happenings in Geneva's Victoria Hall, where Ansermet records with his Orchestre de la Suisse Romande, form the substance of another whole set of files in Mr.

Rosengarten's office. For the past six years people here have been talking of Ansermet's "definite retirement." On more than one occasion the conductor has insisted that he wants to concentrate his energies on the writing of a book which will contain the essence of his musical philosophy. The date of publication has been delayed more than once, and it seems as though it may be further postponed. This year Ansermet has already recorded Falla's *Noches*, some music by Fauré, Franck's Symphony in D, and a remake of Stravinsky's *Symphony of Psalms*. I understand that he is now contemplating a complete edition of two ballets by Prokofiev (*Cinderella* and *Romeo and Juliet*), both scheduled for fall. In between he will go to Hamburg in order to conduct a new production of Debussy's *Pelléas et Mélisande* (in German!) at the Hamburg Staatsoper.

Menuhin's Festival. One of the less celebrated European music festivals, though of major artistic stature, is the one held each year in Gstaad, a small village in the Berner Oberland and a well-known tourist center. Gstaad owes its festival to the initiative of Yehudi Menuhin. The list of artists on this year's program, to be given later this month, will include Nadia Boulanger, Menuhin's pupil Albert Lyssy, cellists Maurice Gendron and Gaspar Cassadó, and others. Menuhin's invitation will also be accepted by the Swiss conductor Edmond de Stoutz and his Zurich Chamber Orchestra. For a long time De Stoutz could not decide whether he wanted to become a painter or a musician. Not long ago he started his orchestra on a recording career which seems to be promising. The first disc of a new series issued by Amadeo and eventually to be released in the States under the Vanguard label contains Bartók's *Divertimento*, a symphony by William Boyce, and a suite by Purcell.

Swiss Studios. Generally speaking, Zurich recording studios are more often used for taping popular music rather than the classical repertoire. Swiss towns are not entirely without classical recording activities, however. Deutsche Grammophon occasionally installs its microphones in the Kunsthalle, Lucerne, where many recordings by the Lucerne Festival Strings have been made. Geza Anda's playing of Beethoven's *Diabelli Variations* was also recorded in Lucerne for DGG. Another site, which I would never have suspected of being a recording studio, is the little Café du Théâtre in Vevey, used by Philips. Here Schumann's *Dichterliebe* was sung by a French baritone (Gerard Souzay) to the accompaniment of an American pianist (Dalton Baldwin), recorded by an Italian producer for a Dutch company. I suppose that this is entirely in keeping with the multilingual tradition of Switzerland. . . .

KURT BLAUKOPF

Continued on page 22

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Continued from page 20

BERLIN

For the first time since the War the German audio and TV fair, officially called Deutsche Rundfunk-Fernseh- und Phono-Ausstellung, will take

place in Berlin, where it was first held in 1924. The last fair of this kind, in Frankfurt in 1959, boasted 530,000 visitors. "We expect some 750,000 this time," Herr Horst-Ludwig Stein, president of the board of directors, told me as we walked across the huge exhibition ground in glaring sunshine. Preparations for the two-week exhibition (August 25 to September 3) were well advanced by the beginning of June, when 170 firms had already expressed their intention of taking part. The record industry will be especially well represented. Last year 1,700,000 stereo discs left German factories, and ninety-five per cent of all the equipment made permitted stereo reproduction. During the fair, the Sender Freies Berlin will broadcast a live stereo program of symphonic music over two FM transmitters.

Theatre Performances. The ambitious program in Berlin will be further enhanced by a number of concerts and theatre performances. In the Städtische Oper the Jerome Robbins Ballet will appear on six successive nights, and the Teatro Bellini di Catania (Sicily) will perform *La Sonnambula* and *I Puritani*, starring Renata Scotto. Thereafter the Städtische Oper in the Kantstrasse will close down (it's later to be converted into an operetta theatre), and on September 24, West Berlin's newly built Deutsche Oper will celebrate its opening with *Don Giovanni* under Fricsay.

Recorded Performances. The decision to move the audio and TV fair back to Berlin is entirely in keeping with the role that city plays in German musical life. Recording companies there can draw largely on artists from both the West and East Berlin Opera Houses and can rely on the coöperation of at least three orchestras: the Berlin Philharmonic, the Radio Symphony Orchestra of Berlin (sponsored by the United States broadcasting station in West Berlin), and the orchestra of the East Berlin Staatsoper. And just while I was in town, several artists of international reputation were flown in to Berlin from the West in order to start recording sessions—in the Jesus Christus Kirche in the suburb of Dahlem—for DGG. Pierre Fournier joined George Szell for a performance of Dvořák's Cello Concerto with the Berlin Philharmonic; three days later they were replaced by Wolfgang Schneiderhan and Janos Starker, who embarked on a recording of Brahms's Double Concerto, with Fricsay conducting; then Wilhelm Kempff took his place in front of the microphone to record all the Beethoven piano concertos.

KURT BLAUKOPF

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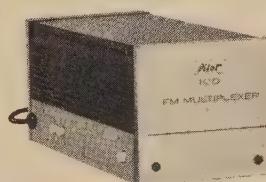


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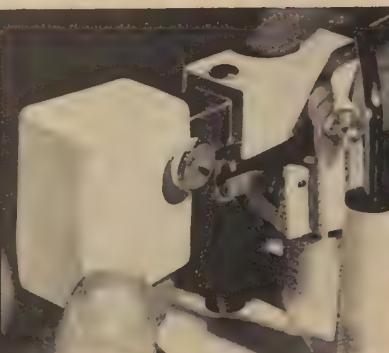
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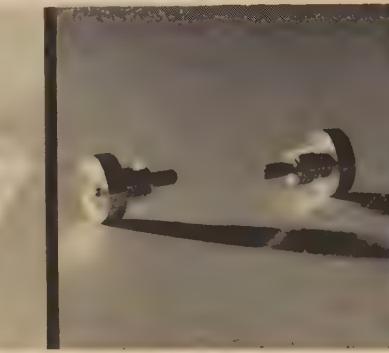
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ABOUT forty years ago, Carl Van Vechten, then a second-string music critic on the staff of the *New York Times*, wrote an essay entitled "On Hearing What You Want When You Want It," his point being that, as things then were, you *couldn't* hear what you wanted when you wanted it. Phonograph records have, of course, changed all this so far as listening at home is concerned, and today our plight in the living room is much like that of the legendary mule who starved to death between two heaps of hay because he couldn't make up his mind which to tackle first. But in the concert hall, the situation remains as it was in Van Vechten's time, except in one signally important respect.

Van Vechten used to complain that one could not hear modern music in America, but today we hear lots of it. Although recitalists, on the whole, cling to a small, sure-fire repertoire, our orchestral conductors have developed an absolute mania for first performances. Unless the line "World Premiere," or "First Performance in the United States," or "First Performance in Tuscarora County" appears on the program, it is scarcely official any more. The result is that you can't ever hear anything *again* if you want it, at least in the modern field; whether good or bad, successful or unsuccessful, conservative or experimental, new works are discarded as soon as they are played and never show up again. The result is that no repertoire of contemporary music is established, no idiom remains stable, and composers' reputations are made in the little magazines only their colleagues read.

These thoughts are engendered by the release on discs of Gunther Schuller's *Seven Studies on Themes of Paul Klee* and Paul Fetler's *Contrasts for Orchestra*. The first compositions in the American Music Center's Commissioning Series to be recorded, they make their appearance just as the series, a three-year experiment financed by the Ford Foundation, reaches its end. Five or six different orchestras participated in this experiment, which involved the commissioning of new works and their presentation on a circuit of the member institutions. When the plan was originally announced, it was set forth as a solution to the problem of performance and immediate discard, since each work would be played by a number of the participating orchestras

if not by all; but the solution offered here was, so to speak, horizontal rather than vertical, and the vertical problem is much the more important. In other words, what counts most is not to have one piece played by half a dozen different orchestras but to have the same piece played numerous times by the same orchestra. This is the crucial test for a new work.

When the Ford Foundation and the American Music Center first announced this series, I pointed out its weakness in the daily newspaper I have the good fortune to serve—and in order to dramatize the issue and see what would happen, I took a hundred dollars out of my own pocket and established the Fund for Second Performances, offering this sum as a prize to the conductor of a major American orchestra who could prove that he had repeated a new work within five years of its premiere under his baton. To my intense astonishment, one conductor actually did qualify for the prize (which, with additions made by friends of the cause, amounted to five hundred dollars by the time it was awarded). That was Howard Mitchell of the National Symphony in Washington, D. C., who had enough faith in a symphony by John Vincent to play it several times locally and many times on tour. Mitchell had had little or no competition, but his winning of this silly little award helped to call attention to the acuteness of the problem.

The Ford Foundation is in the musical picture again, and in a much more spectacular way, with a plan for underwriting the performance of new American operas by major American opera companies. The San Francisco Opera Company, the first to announce that it will present one of these works (Norman Dello Joio's *Blood Moon*, scheduled for September 18 and October 7), has given a good many new operas in the last ten years, but it has never brought any of them back for a second season. The Ford Foundation's subsidy to the opera companies covers everything imaginable, including a reimbursement for possible loss at the box office. One thing, however, is omitted—a provision that the new operas be kept in repertoire long enough to prove themselves. The plan would be immensely strengthened if such a provision were made.

ALFRED FRANKENSTEIN

AS high fidelity
SEES IT



BY PAUL HENRY LANG



EVER SINCE the mid-nineteenth century an immense literature has grown up devoted to Johann Sebastian Bach, whom the Lutheran Archbishop of Sweden, Soederblom, once described as the fifth Evangelist. Most of it, filled with sentimental musings by largely uninformed writers, reflects more adulation than discrimination, while the reasoned work of enlightened scholars does not reach the public. Yet even with a good bridge between the old composer's mind and the public's understanding, it is doubtful that Bach's true significance has been recognized until fairly recent times; for the understanding—though not the enjoyment—of beauty cannot be acquired without study, since it is the idea which informs the crude matter and makes of it a work of art.

It is generally accepted that Bach was totally forgotten until Mendelssohn discovered the *St. Matthew Passion* and performed it in 1829, an event which was the starting gun for the Bach renaissance. In fact, the story is not so simple. Bach was never well known, nor was he ever altogether forgotten. Mendelssohn became acquainted with Bach because his teacher, Carl Friedrich Zelter, was a direct "descendant" of Bach, his own teacher, Carl Friedrich Fasch, having been a personal pupil of the master. There were a number of such colonies formed by pupils and pupils'

Considered old-fashioned by contemporaries and misunderstood by later generations, the work of the Leipzig cantor is only today becoming known in its authentic glory.

RENASCENCE

pupils who kept alive a Bach cult. Long before Mendelssohn's time both Mozart and Beethoven were aware of Bach's greatness, and a biography by the musicologist Johann Nicolaus Forkel appeared several years before Mendelssohn's birth. To understand whether Bach's music was properly appreciated by the rank and file of musicians, however, requires a glance at the historical situation.

As late as Mozart's time, musical life revolved around contemporary art. The public wanted new music and was scarcely aware of the existence of music even one generation back, except of course such traditional church music as Gregorian chant and Lutheran hymn. The indifference, even hostility, of today's audiences towards contemporary music was unknown to our forebears. Indeed, when Mozart prepared a few works of Handel and Bach for performance, such a return to music a couple of generations earlier than that favored by the prevailing taste was unheard of. It was this very spirit that prevented Bach from becoming popular in his own time and that restricted his music to a relatively small circle from which it did not break out until the romantics "rediscovered" him. For though an incomparable giant, Bach was never a modern musician: when his colossal works were being composed, the style had already begun

to change; and by the time he reached the *Art of Fugue* and *Musical Offering* he had been left behind—there were few active musicians who could comprehend this art.

When Bach was originally appointed Cantor at St. Thomas' School in Leipzig, he obtained the coveted post by default. The elders of the institution considered him a thorough and competent but old-fashioned musician and would have preferred a more modern, Italian-oriented music director. Only because the best-known modern musicians were unavailable did they put up with the redoubtable organist and fugue maker. At the end of his tenure, when he was already seriously ill and nearly blind, the Leipzigers actually held a public concert (June 8, 1749) described in the local newspaper as a trial for the renowned Italian-trained Johann Gottlob Harrer for the post of *Thomas-cantor* "in case the Cantor, Herr Joh. Seb. Bach, should die." The haste is unseemly to us, but the townsfolk were getting impatient for new music. Even among his own highly talented sons, only Friedemann divined the "old Bach's" real stature; all the others saw only the great organ player and the learned maker of unfashionable counterpoint.

With the spread of public concerts and the growth of audiences, a gradual estrangement of the public from

B A C H



contemporary music took place. The concert industry settled down to restricted and well-tried fare, and by the opening of our century neither really old nor really new music was relished or even generally known. But a particular—and fundamental—trait of the romantic movement had begun to bear late fruit. Romanticism's love of the old, the remote, the exotic, the "different," which earlier had revived Gothic and Renaissance art, medieval history and literature, now became aware of the great treasures of "old music." Unfortunately, the nascent movement of discovery and revision got off to a bad start. On the one hand, scholars evinced a purely antiquarian interest in their discoveries; on the other, musicians immediately subjected the scholars' museum pieces to modernization according to current tastes. Even Schumann found it advisable to compose accompaniments to Bach's unaccompanied solo-violin sonatas! For many a romantic scholar and musician this old music was also a welcome means of fleeing from reality, and it often served to justify today by means of yesterday, or to use the past as a weapon against the present. Two extremes characterized the Bach movement, one seeing this music as religious catharsis, the other, contrariwise, for a long time considering it to be a purely objective, mathematical science of counterpoint. Tchaikovsky played Bach fugues "for exercise," maintaining that they afforded a good discipline but were devoid of genius. Berlioz pitied Bach for restricting himself to a four-part chorus and a few strings whose color combinations are dwarfed by the modern orchestra.

Neither these musicians nor the many other doubting critics realized that the rays of the intellect can reach further than those of the senses, that under its power the subjective, the personal must often yield in order for the universal, the imperishable to reign. The baroque—with its canons and fugues, its cantus firmus work and ostinato bass, its pedal points and sequences—appears objective; but it also impresses as monumental, like the immense façade of a great baroque church. Wherever we look in Bach's works we see the essence to lie in constructive ideas, for to Bach the sheer and primary sensuous quality of music, so dear to Handel or Mozart, was of no particular importance. In him there still lived the severe old Gothic spirit. And this was a masculine art, solid, hard, and in accord with the age of Ab-

solutism. It is difficult for us to realize that this profoundly religious man, the bulk of whose works was composed for the glory of God, used the same strains when he glorified his prince. His funeral music for the Prince of Cöthen was incorporated in the *St. Matthew Passion* without change. But this was not uncritical identification of the divine with earthly majesty; what was memorialized and monumentalized—two basic traits of the baroque—is supra-personal qualities whose ethical meaning remains constant.

Yet we must beware of this often mentioned "objectivity." The northern Protestant baroque was full of dramatic unrest and inner tension. It was moody and pictorial and could be violent, for it did not shrink from the extreme exploitation of expression which produced the curious, often grotesque thematic designs, excited recitatives, tumultuous *stretti*, and fantastically luxuriant counterpoint. Indeed, Bach's musical language is capable of combining emotion and thought with an assurance equal to his mastery of pure esthetic-intellectual gratification without spiritual or moral implications of any sort. To the romantics (and to many of us) this is difficult to understand because the emotion communicated in many a romantic work is far in excess of the ostensible theme, whereas the reticence and passion—and the passionate reticence—of Bach is always governed by an infallible sense for the proper measure controlled by a craftsmanship that has never been equaled.

IN 1851 there was formed in Germany a Bach Society which spent the next half century collecting and editing such works of Bach as could be located. Although a good deal of his music was lost, the edition still amounted to four dozen big folio volumes. Extraordinary achievement as this publication was, the earnest musicians who edited the volumes were not trained scholars, however, and the complicated technical business of preparing a musical "text," with its system of justifying the work by elaborately documented commentaries supported by concordances, was largely unknown to them. By the time the great undertaking was finished, musicology had made such strides that the *Bachgesellschaft* edition was obsolete when the last volume left the press. It turned out that the principle whereby a hunter makes the best gamekeeper is not applicable in music: a good organist will not necessarily make a good editor.

In the first decade of our century the romantic fervor for revival gave way to reasoned, methodical scholarship. The great romantic hero-worshiping biographies, such as Jahn's *Mozart*, Chrysander's *Handel*, and Spitta's *Bach*, though still very valuable, were replaced by thoroughly modern works that eschewed all sentimental speculation, trying instead to conjure up the conditions and features of a by-gone art on its own terms. Simultaneously came the development of the newest branch of musicology,

the study of style, syntax, and idiom of music and of its authentic principles of performance. Such research discovered that the nineteenth-century way of performing Bach distorts his music, that baroque music is not sheer mass and weight but differentiated and clear part-writing which is often very intimate and delicate, that our modern instruments falsify both the tone and the character of this music.

We mentioned above the "objectivity" of baroque music, a quality well conveyed by the two principal instruments of Bach: organ and harpsichord. But the old organ was as different from the mushy, "otherworldly" instrument of the nineteenth century as was the harpsichord from the grand piano. To reconstitute the original tone and manner, organs were built according to the specifications of the seventeenth and eighteenth centuries, while modern replicas of the harpsichord resurrected that fine instrument which had seemingly departed this world. Bach's orchestra too was studied, and gradually it was realized that our entire concept of the music of his age needed radical revision. The harpsichord is not a primitive "forerunner" of the piano but a basically different, highly developed instrument especially suitable for the performance of polyphonic music, as is the clear-voiced baroque organ.

AND NOW an entirely new era began. With Wanda Landowska the harpsichord had its first modern heroine, and with the excellent French and German organists the interpretation of Bach's music composed for his favorite instrument received an altogether new perspective. Today a number of distinguished American organists and harpsichordists have not only restored this music to its erstwhile glory but are making the public conscious of the beauty of correct interpretation and manner of performance. A new and thoroughly modern scholarly edition of Bach's works is in the process of being published

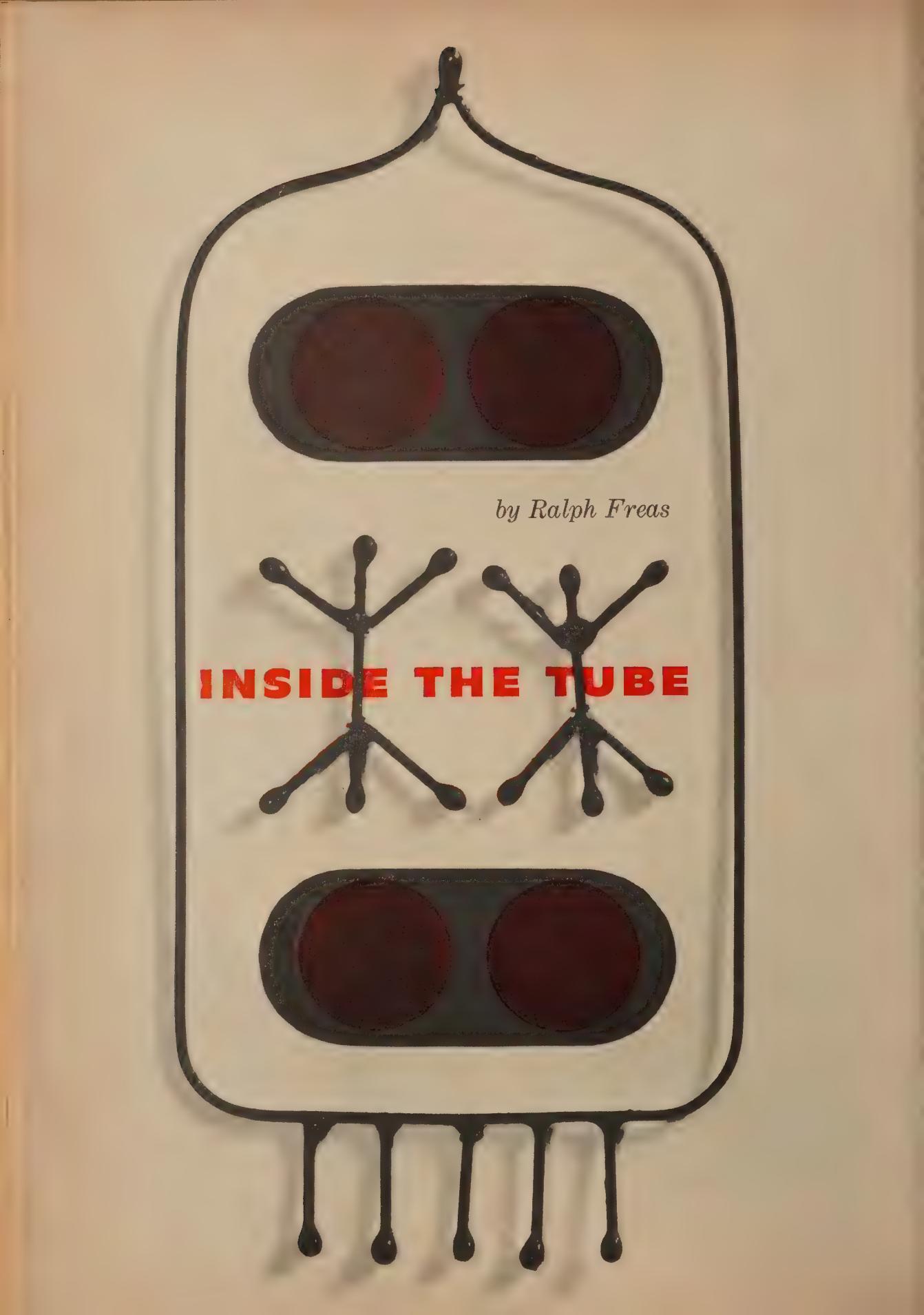
by a new Bach Society in Göttingen, Germany; and the bombastic orchestral transcriptions of organ works made popular some thirty years ago by Stokowski, the two-fisted versions of Busoni, and the performance of Bach's clavier concertos (and the continuo in other works) on the piano and of the *Brandenburg Concertos* by large orchestras—all these anachronisms are on the wane. The recorder, the gentle flute of the baroque, the gamba, and other such old instruments are returning to favor, and cleverly constructed small trumpets make the difficult high trumpet parts of the eighteenth century once more playable without risking the frightful derailments that used to mar their performances on modern orchestral trumpets.

This remarkable progress could not have been achieved without the powerful aid of the modern phonograph. Reconstituted baroque organs are rare outside university chapels and a few concert halls in the large cities, harpsichords and the sundry other revived old instruments are similarly restricted to such places, and of course the many fine performances of Continental and English musical organizations are inaccessible to American listeners. Furthermore, the average conductor still is a stranger to these newly won principles, as is well demonstrated by the arbitrary or insipid performances of a Beecham or Munch or Stokowski and by the roaring of the amateur choral societies. To such misconceptions, the phonograph is the most severe and effective adversary. On records we have a wide choice of stylistically correct and artistically impeccable performances, ranging from the unaccompanied solo violin sonatas to the B minor Mass. A comparison of recordings made only a couple of decades ago with those of the stereo age demonstrates the astonishing progress made in such a short time (only the notes on the sleeves reflect the age of innocence). This music making is keener, more direct, more adult and altogether *Continued on page 84*



Culver

The citizens of Leipzig erected a monument to the Cantor of St. Thomas' School, but during his own day the townsfolk looked upon him with condescension.



by Ralph Freas

INSIDE THE TUBE



The British call them "valves"—but by whatever name, these little glass envelopes are the key to reliable performance.

To DESCRIBE tubes as the heart, brain, and nerves of electronics is no mere rhetoric. It is simply fact that much of the achievement in high-fidelity sound rests solidly on tube research. At the present advanced stage of tube development, the question becomes whether there is a "better" or "premium" tube of a particular type, and whether such a tube will effect even higher fidelity.

In arriving at an answer, one should, of course, first understand something of the complex function of a vacuum tube. A clue to this function can be found in the British term "valve," which indicates that a tube's basic job is to control instantaneously the flow of millions of electrons in a circuit. This control, of utmost delicacy and accuracy, is all the more remarkable when one considers that electrons are estimated to weigh 1/30-billion-billion-billion-billionth of an ounce and to travel at speeds of thousands of miles per second. In an amplifier, for instance, the tube's electron control builds a minute voltage—from a signal source such as a tape head or phonograph pickup—into a force strong enough to drive a loudspeaker system. This amplification must take place without appreciably distorting the original signal's waveform, which, for musical signals, is particularly complex.

Choosing the right tube for its particular function in a high-fidelity component naturally involves much testing and analysis. In selecting a tube the engineer will study the performance of a number of makes. He looks for certain broad characteristics, such as longevity, consistent performance, and dependability. He will reject certain tubes on the score of high hum, flicker (noise from low frequency signals), and hiss (noise from high frequency signals). And since any change in the critical spacing of certain elements within the tube (cathode and grid) causes the spurious modulation of the signal called "microphonics," he requires also that the tube be shock-resistant.

Such evaluation consumes considerable engineering time, but even so, decisions rarely are final and tube performance undergoes constant review. Having selected a given tube, a manufacturer buys a supply. If the lot shows consistency, the tube is placed on an approved list. If all the tubes in this batch continue to function as expected, this make is placed in a "preferred" category. Naturally, procedures vary from one manufacturer to another. Thus, for non-high-fidelity equipment, tube selection may be less stringently controlled. In such equipment, substitution of one brand of tube for another of the same

type may improve performance. Even so, prediction of improvement remains a decidedly "iffy" proposition, and the wise shopper would do well to buy better equipment in the first place.

"Preferred" or not, tubes in high-fidelity equipment do on occasion break down. When a tube's characteristics are properly used in a well-designed circuit, it should provide upwards of 3,000 to 4,000 hours of service. But note the qualification "properly used," which assumes that the tube in its circuit will not be driven beyond its capabilities. Tube longevity therefore depends to a great extent on the skill of the engineer who designed the circuit. Improper use of a tube can shorten the expected life span even of an otherwise outstanding component.

The designation "preferred" seems to imply *premium* quality. In the opinion of most manufacturers, however, there is no such thing as a premium tube among "entertainment tubes"—a classification that includes all phonograph, radio receiver, television, and tape recorder tubes. Premium tubes—generally priced far beyond the reach of the average consumer—are in fact produced for military and industrial applications, however. For example, a tube used in a suboceanic telephone relay system will be virtually handmade, hand-picked, and extensively tested to insure longevity far beyond that needed in a home music system. (After all, replacing a tube in one's amplifier does not require surfacing it from the briny depths.) The term "premium tube," properly used, applies only to a tube expensively treated to make it perform for very long periods of time or under extreme environmental conditions, or both. Although it plays essentially the same function as its "ordinary" counterpart its performance must meet standards far beyond those required for normal "entertainment" equipment.

But new developments in tube design do sometimes make one manufacturer's "ordinary" tube superior to the average product. One such development was that of the "frame grid." The grid is the element in a tube which controls the electron stream as it flows from cathode to plate. The proximity of grid to cathode, as indicated above, is vital; the more closely they are spaced, the more gain the tube will have and the less noise it will produce. Before the use of the frame grid, the controlling element was simply a winding held in place by a pair of posts on either side of the cathode. With this construction, the wire that constituted the grid was

INSIDE THE TUBE



relatively free to move; with movement, the characteristic of the tube could change. The frame grid, in contrast, is a rigid structure that exerts total control over the cathode-to-grid distance (less than 0.002 of an inch) and the space between grid wires (about 0.0005 of an inch). The distances, being constant, insure consistent performance. The first frame grid tubes were custom-made; today, virtually every manufacturer mass-produces them. In a sense, then, the first frame grid tubes were "premium" class; today, they are "ordinary."

Another major stride in tube design, the coil heater, came from Mullard some years ago. The heater, a hairpin-shaped filament, got hot from an AC current diet and also created a tiny magnetic field with resultant hum. Mullard changed the hairpin into a coil, forcing the magnetic field to flow back upon itself and to cancel itself out thereby. Pure heat and negligible hum was the happy result.

Developments of this importance do not occur every day, but constant, if minor, improvements may, taken together, represent major progress. One example is the change that has taken place in the 12AX7, a double-triode widely used in sound systems. Since its inception fifteen years ago, the 12AX7 has undergone so many small changes that today it is an almost completely different tube. If the original 12AX7 were used in one of today's circuits, noise and microphonics would be noticeably greater. Amperex reports that, in the past two years alone, it has made three production changes in the 12AX7. An additional mica spacer is used for sturdiness and for the elimination of microphonics, tighter control is exerted over grid current, and the hum and noise have been lowered by altering the tube's chemistry.

On the industrial level, every new development is of some importance but not often does the general public hear about it. Recent developments, to cite just a few, would include:

Sylvania's "Sarong" cathode. The cathode is that element which, when heated, emits an electron stream. The emitter material (an alloy coating which gives off the most electrons with the least heat) was customarily sprayed on the cathode element. Sylvania devised a method of manufacturing the emitter material in very thin strips and wrapping it around the cathode (hence "sarong"). This method makes it possible to control the thickness of the emitter material to a fine degree. Uniformity of the emitter

material is expected to insure the consistency of the tube's performance as well as longer tube life.

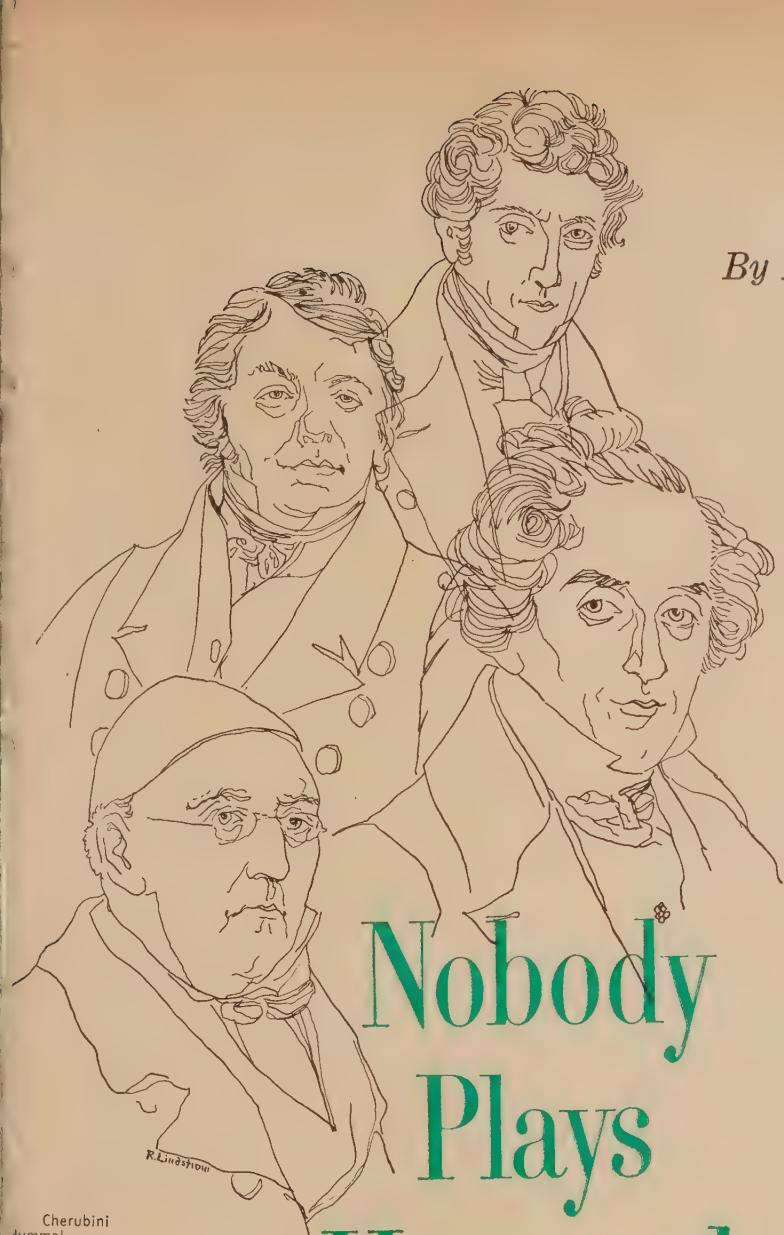
RCA's "dark heater." The cathode is heated from the inside by a coil filament, which in the "dark heater" is coated with a gray insulation that permits it to operate efficiently at temperatures twenty per cent lower than those of conventional heaters. This technique, according to RCA, results in lower internal stresses and smaller thermal changes which, in turn, lessen chances of burn-out and shorting.

Amperex's "Cavitrap." Since the electron stream strikes the plate at high speed, it creates secondary electrons by knocking off electrons from the plate itself. These electrons lower the tube's efficiency. To reduce the secondary electron flow, Amperex introduced a series of vertical partitions placed at right angles to the plate. Thus if a secondary electron is released, it glances off the plate and is trapped by the wall of the partition.

Other developments can be attributed to competition from transistors. RCA's "Nuvistor," for instance, is a thimble-size electron tube, which is one third the size of a conventional tube and uses one half the heater power. Tests are said to indicate good performance in mixer, IF amplifier, and RF amplifier stages. In this case, miniaturization was made possible by a unique ceramic and metal construction technique. General Electric's approach to transistor competition takes a different direction. Its "Compactron" looks the same as a conventional tube, but its functions have been multiplied by a complex construction that enables it to do the work of four tubes—but within a single glass envelope. The "Compactron" is expected to reduce the number of tubes in table model radios from five to two, with a consequent reduction in price. Conceivably, "Compactron"-type tubes may find their way into high-fidelity audio circuits.

Over the years, the number of tube types and brands has greatly multiplied, to the point where one audio handbook lists 1,644 types and more than 2,500 substitutions. Fortunately, a method of coding tubes has been adopted to establish order where chaos might have reigned. Each tube is stamped with a number, assigned by the Electronics Industry Association (EIA) and indicating the tube's function. A newly designed tube is also assigned a set of specifications. These EIA specifications do not indicate how well a tube will perform, but simply describe the minimum tolerances or limits within which a tube must perform to entitle it to a particular code number. Longevity, consistency of performance, resistance to shock and the like still depend upon a tube manufacturer's quality control.

A particular type of tube may, of course, be better than the EIA specifications it carries. Let us say that the EIA requires a tube to have a maximum heater cathode leakage of so many microamperes. With care and the use of certain materials, a manufacturer may be able to reduce this leakage to zero. In certain applications zero leakage may be critical, and a components engineer will *Continued on page 84*



By Robert Silverberg

Nobody Plays Hummel Now...

Which may be a great mistake,
says our author, putting in a plea that the minor
masterpieces of once celebrated composers
at least be given a hearing.

AMONG some of the more interesting items in the "New Listings" section of this month's Schwann catalogue are the following albums:

Bruno Walter's stereo version of the Hummel Grand Mass, Op. 111.

Klemperer's new recording of the Spohr C minor Symphony, which is expected to compete with existing versions by Furtwängler, Toscanini, Szell, and a dozen other conductors.

Another complete performance of Meyerbeer's *L'Africaine*, this one with De los Angeles, Christoff, and Gedda.

Fischer-Dieskau's second recital of Lieder by Max Reger.

The third and last record in the Budapest Quartet's cycle of the Cherubini String Quartets.

The knowledgeable discophile will certainly not have read very far down this list before realizing that it is not taken from the current Schwann, or from last month's, or next's, or indeed from any Schwann catalogue at all. If anything, these titles are drawn from a catalogue released in some parallel time track, in some alternate universe. For in this era of long play, the particular works listed above have been almost totally neglected, while their composers in general have scarcely fared better.

In their day, these men were world-famous. A new symphony by Spohr—he wrote nine—was as much of an event as the premiere of a work by that German contemporary who also happened to write nine symphonies. Cherubini dominated the world of music from Paris, loftily passing judgment on what was of worth and what was not (time has passed its own cruel judgment on him). Hummel toured Europe a generation after Mozart as a new *Wunderkind*, and later succeeded Haydn as Kapellmeister to Prince Esterházy. Yet these composers—and many others

highly celebrated in their day—hardly exist for contemporary record collectors. The catalogues burst with *Eroicas* and *Emperors*, dozens of them, but not a single Spohr symphony. Seven sets of *Rigoletto* (and two or three more on the deletion heap), but only fragments of *Les Huguenots*.

I am not attempting to prove that Spohr, Hummel, Meyerbeer, *et al.* are writers of the first rank whose works *must* be heard (though major Spohr may be superior to minor Beethoven). Yet the fact is that in their day they were considered great composers. Time has reversed this judgment (just as in another way the years have reversed critical verdicts on the late quartets of Beethoven, on the Brahms symphonies, on Wagner's music-dramas, on Berlioz and Bruckner), but it may be instructive for admirers of today's music to give thought to the way time has undone some of yesterday's titans.

Take Giacomo Meyerbeer, born in 1791 in Berlin as Jakob Meyer Beer. Mention his name in certain circles today—a casual phrase linking him, perhaps, with Wagner and Verdi—and the response will be snickers. But in Thomas Mann's *Buddenbrooks*, young Hanno Buddenbrook plays one of his own compositions to his family and their friends in 1869, and after the recital an excited relative cries out, "How the child can play! Oh, how he can play! Gerda, Tom, he will be a Meyerbeer, a Mozart, a —" As no third name of equal significance occurred to her, she confined herself to showering kisses on her nephew, who sat there, still quite exhausted, with an absent look in his eyes."

In 1869 Meyerbeer had been dead five years. His career, crowned with triumph after triumph—*Robert le Diable*, the first grand romantic opera; *Les Huguenots*; *L'Africaine*; *Le Prophète*—had been extravagantly brilliant. Balzac declared *Huguenots* "as true as history itself." All France hailed this Prussian Jew who had created the school of French grand opera singlehandedly. Yet Mendelssohn and Schumann both criticized his operas harshly, while Wagner, whose career Meyerbeer was influential in launching, lashed back at his patron with characteristic candor, saying that the secret of Meyerbeer's music was "effect without cause or reason."

Time has borne out Wagner, not Balzac or Mann's Frau Permaneder. Meyerbeer has vanished almost completely from the contemporary opera house. The record catalogues list only scraps of his operas, most of them historical reissues culled from that period forty to sixty years ago when Meyerbeer's works still held the stage. Yet without his keen dramatic sense and sumptuous orchestrations, the works of Berlioz and Wagner would perhaps be quite different from what they are. Meyerbeer's influence was great, even if posterity puts a low value on his own works. From world fame to musical oblivion in three generations is Meyerbeer's sad story—and, reflecting on it, such presently widely acclaimed composers as Gian-Carlo Menotti and Carl Orff might very well feel

a chill wind blowing towards them out of the future.

Consider also the case of Maria Luigi Carlo Zenobia Salvatore Cherubini, born in Florence in 1760 and dead in Paris eighty-two years later, after a long career as the Grand Cham of nineteenth-century music. Making a precocious beginning writing church music and Italian opera, he moved his base of operations to Paris in 1787 and promptly became a powerful figure in French musical life. His opera *Lodoiska* received its premiere in July 1791, and during its two hundred performances that year it was welcomed as eagerly as would have been a new work by Gluck or Mozart. And this great triumph was followed by others: *Médée*, in 1797; *Les deux journées*, three years later, an opéra which strongly influenced *Fidelio*; *Faniska*, whose run was called to a halt only by the outbreak of war. Beethoven hailed Cherubini as the greatest composer of the age. As the young century grew, so did Cherubini's influence, until by 1822 he was director of the Paris Conservatoire and virtual dictator of all music. His flow of compositions never ceased, totaling some thirty-two operas, twenty-nine major choral works, six quartets, and various cantatas, symphonies, and occasion-pieces, plus his *Treatise on Counterpoint and Fugue*, an important if somewhat misguided compositional text.

Although Cherubini is a transitional figure of monumental importance, only a handful of recorded performances have kept him alive for us. Toscanini brought us the great Requiem and the Symphony in D, and Maria Callas' performance of *Medea* electrified us three years ago. A few minor pieces exist on minor labels, but for the most part Cherubini's music remains tantalizingly asleep in the pages of the textbooks of musical history.

The same can be said for much of the music of the early nineteenth century. Weber and Mendelssohn have retained a slim popularity, but the towering figure of Beethoven seems to have swept away all other contemporaries. Johann Nepomuk Hummel (1778-1837) is only one of them. Hummel's Septet in D, a lifting, delightful work, vanished from the catalogue a few months ago, and an equally fine piano concerto disappeared with the Concert Hall label. Now there is nothing.

But we can read about two piano concertos, an important piano sonata, operas, trios, Masses. Such Hummel as has been heard is well on the level of lesser Mozart, of earlier Beethoven. Widely acclaimed in his own time, Hummel seems to be neglected unjustly today. No one talks of him; no one



Reger

records his music; no one programs it for symphony concerts. Like Salieri, like Schenk and Weigl and Wranitzky and other figures of that turn-of-the-century era, he has become merely another name in the reference books.

Another victim of Beethoven's unique stature is Ludwig Spohr (1784-1859), whose works filled nineteenth-century concert halls all during Queen Victoria's long reign and who attained such esteem as to be deemed worthy of a barb from W. S. Gilbert in *The Mikado*. Handing out punishments worthy of the crime, the Mikado decrees:

The music-hall singer attends a series
Of Masses and fugues and "ops"
By Bach, interwoven
With Spohr and Beethoven
At classical Monday pops.

Bach and Beethoven are certainly lofty company for Spohr to be keeping, but such was his rank then. Nine symphonies, a flock of operas, several violin concertos, innumerable chamber pieces, and several oratorios make up his *oeuvre*. The performance of his oratorio *The Crucifixion* in England in 1838 was the event he considered the greatest triumph of his life. A glance at Schwann, though, reveals the depressing ravages of time. The Violin Concerto Number Eight (in two editions, by Heifetz and by Albert Field) is the only major offering. The Fantasie for Harp and the Nonet in F are the only other works listed. The rest, as they say, is silence.

Let's come closer to our own time. Max Reger (1873-1916) was a prolific and talented German composer of somewhat neoclassical bent. A skillful contrapuntalist, particularly adept at fugue and at the variation form, he was very widely played in the first two decades of this century. With the explosion of new musical techniques after the First World War, however, he sank into almost immediate obscurity everywhere but in Germany. Yet Reger was perhaps the last of the great classicists, the final exponent of the tradition sometimes thought to end with Brahms. Critics today consider his work over-

intellectualized and rather cold-blooded. I can't quarrel with this opinion on the basis of the half dozen Reger works I've heard, out of the myriad songs, suites, motets, concertos, fugues, variations, organ works he wrote. But the man's great technical skill and intense musicianship give his music a certain fascination. It should be heard.

But it hasn't been. Including the recently released Piano Concerto in F minor (Serkin, Columbia), only six works of Reger are in the current

catalogue, three of them on 10-inch discs. Brahms's *Haydn Variations* alone boasts seventeen recordings in print, plus countless more deleted—while Reger's hosts of works in this form remain generally unknown today. No matter his fame in his own time, barely two generations ago; today he has become a forgotten composer.

A similar fate has engulfed a somewhat similar composer of the same period, Ferruccio Busoni (1866-1924). Composer, theoretician, teacher, editor, he is remembered now chiefly for having been one of the great virtuosos of the piano. That he certainly was; but his music, unfashionably tonal, has been unjustly consigned to oblivion since his death. A short-lived disc of his gem of an opera, *Arlecchino*, was a revelation to all who heard it. A Columbia recording of his second sonata for violin and piano still graces the catalogue. Also in print are two editions of a piano work, the *Fantasia Contrappuntistica*, a violin concerto, two or three other works. The rest? We are free to browse through the published scores of the chamber music, the piano works, the opera *Brautwahl*, but the odds against their being performed are forbidding.

The pages of the textbooks are littered with hundreds of other names of composers performed in their own day and forgotten in ours. The long-play era has renewed the leases on fame of Vivaldi, Telemann, Arriaga, Marc-Antoine Charpentier, Purcell, and many others, but incalculably more remains covered with dust: an entire Spanish school—Perez, Bernabe Terradellas, Almeyda, Ximenes, Serra, Sala—widely admired in the eighteenth century, perhaps not performed since then; Grétry, once considered the equal of Gluck, now listed only once; Asplmayr, Hiller, Guillemain, Piccinni—only names.

Recently, France has done much to revive the neglected choral masterworks of its baroque period, and we can now get these recordings on imported labels. Czechoslovakia's Supraphon has exhumed miraculous works by Janáček and others; we can thank Artia for making them easily available here. The Oiseau-Lyre label and DGG's Archive Series have also helped to reveal the musical gold of the past. But it seems as though some composers are doomed never to have revivals. Meyerbeer, Hummel, Spohr, Reger—only a philanthropic record company will bring their works to life again.

One is led to wonder what fate is in store for the major figures of our own musical scene. Already, Sibelius' laurels have begun to wither visibly. Twenty years ago—ten, even—he was one of the giants of contemporary music. Now, abruptly, he has become a figure of the past, perhaps almost ready to join Hummel and Reger in the dusty archives. Our lightweight composers, the creators of enjoyable trifles, of brief pieces bright with orchestral color—these, I think, may be in for a hard time with our descendants. Villa Lobos, Milhaud, Ibert, and other agreeable artificers may mean no more to the *Continued on page 85*



Busoni

In the land of opera
a new breed of singers
has stolen the limelight.

They wiggle their
hips, roll their eyes,
and sob out songs
about sex. Meet the
stars of the canzone,
for whom the San Remo
Festival can mean rags
to riches overnight.



BY ELSE RADANT

A HOT TIME IN



UR CAR CRAWLED along the narrow dirt road which climbs through scrawny, wind-blown olive groves to Montecarlo—not the Riviera resort of gambling fame but a picturesque Tuscan hill town in the foothills of the Pisan mountains. Rounding the last curve, we overtook a mule, plodding wearily up the hill, and through the olive trees we saw the huge, grim fortress of Montecarlo looming in front of us. We squeezed through the medieval gates and parked under a crumbling buttress of the castle. Opposite its gray and red brick bulk is a small elegant building of severe, classical lines—the quondam opera house of Montecarlo. Tourists do not visit the little walled town because of its opera, however, but for its famous restaurant, where pheasant and wild pigeon are prepared in a way which has been handed down since medieval times, and are served with a delicious, heady white wine

grown from the vineyards beneath the castle walls.

As we were finishing the last morsels of pheasant, we asked our white-haired waiter about the opera in Montecarlo.

"Ah," he answered sadly, "those were different times. I know every note of my *Butterfly* and *Traviata*; we all used to sing in the chorus here when I was young. But nowadays"—he shook his head—"that's all done and over. Young people aren't interested. Here: look at our programs," and he took from the wall faded handbills of the Montecarlo opera: *Lucia, I Puritani*—with the names of all the first-desk men in the orchestra, "Primo Clarinetto," "Prima Tromba" . . . as well as the soloists.

"*E primavera, quando baci tu*," screamed the radio from the kitchen as we examined the long-forgotten names at the Montecarlo opera. "Wilma de Angelis," sniffed the waiter; "canzone . . . bah."



In San Remo's palm-shaded municipal casino Gino Paoli sang one of his own canzoni—and was received ungratefully; Little Milva sang someone else's—and fame struck.



SAN REMO

Canzone, the magic word on everyone's lips in Italy today; canzone, the million-lire business; canzone, the proletarian sister of the aria, which threatens to engulf opera even in the land where it was born. We were back in 1961.

The canzone is a bewildering mixture of aria, pop song, and jazz; it is the idol of millions throughout Italy. Its interpreters bask in at least equal limelight with a Callas, a Tebaldi, a Del Monaco. If Domenico Modugno breaks a leg, the illustrated weeklies can fill pages about the event. When Teddy Reno decides to separate from his wife, his difficulties are worth a press conference; and quite seriously he declared to the journalists, who turned out in droves to hear the latest Reno scandal: "Do you remember my canzone *Le foglie morte* (falling autumn leaves)? Bah! Life's a bit like that song, it divided us, too. My marriage was a marvelous lie

(*bugia meravigliosa*); by wife is *importante* but she never got away from being a teen-ager (*tanto ragazzina*)."
In Teddy Reno's repertoire there are three hit canzoni entitled *Una bugia meravigliosa*, *Importante*, and *Ragazzina*. This extraordinary interview is perhaps no coincidence. The canzone stars are used to thinking of themselves—in terms of world importance—as scarcely behind Kennedy, Khrushchev, or De Gaulle.

The canzone is as Italian as a plate of spaghetti; and, like spaghetti, it is an easily exportable article. All over Europe and America, the canzone craze has caught on rapidly. A few years ago, *Volare* remained on top of the United States best-seller lists for months and months, and when Modugno came to New York not so long ago, he sold out Carnegie Hall (which is something that practically no longhair musician except Rubinstein or Horowitz can manage

HOT TIME



Prize winner Celentano.



Mina: "The Tigress of Cremona" loathes reporters.



Celebrity in a glittering suit: Tony Dallara.

to do). In the publishing centers of Milan, where the canzone business flourishes, most clever managers and publishers expect a hit to bring in enormous revenue from abroad—via records, primarily. There has been talk of setting up a second San Remo Festival in New York.

In Italy there are canzone lotteries, canzone raffles, canzone festivals, canzone stars, canzone films—and canzone millionaires. If you want to get famous overnight, be a canzone singer. Your equipment doesn't need to be large: a big voice, a little memory (to remember the lyrics), a stage presence, and a lot of bluff. The knowledge of how to get just the right amount of sob into your voice and of how to hold that high C a little longer—naturally, for those details you have to go to a voice teacher; but every little town in Italy has a voice teacher, trained in a long operatic tradition. And in many cases, a voice teacher is not even necessary, since Italians seem to be born with a sense of how to use their voices correctly and effectively. It is often quite sufficient to study your models by hugging the radio, phonograph, or TV set. You begin your career in a group of friends; you appear publicly the first time at a local dance; you can then make your debut in the regional canzone competition. And if your sobbing, yelling, hip wiggling, or eye rolling are noticed, you're discovered. At that point the sharp managers and recording firms move in, and the wheels of canzone publicity—scarcely behind those of Hollywood or the Kremlin—begin to propel you to certain fame. The minute your first record (EP is the ideal canzone size) is on the market, your teen-age fan mail begins and your first big interviews for the illustrated weeklies.

The "test of fire" for young canzone talent is, of course, the Canzone Festival in San Remo, which takes place every year in January. Those canzoni which the jury accepts give the green light to composers, poets, and singers; San Remo, like the Paris fashion world, dictates the year's "party line" (one year it's all sentiment, the next it's "hot"). What will it be this year? Hot or cool? For the first time, the general public has had the opportunity of having its say; supposedly, the cynics say, this will make it more difficult for the big canzone publishing firms to decide *all* the winners beforehand (reported corruption in San Remo makes Chicago gangsterland look amateurish). Any Sicilian peasant, any Milan factory worker, could buy an illustrated weekly, or one of the many canzone publications, fill in the ballot (which is included free), and send it to San Remo. In principle, this idea is to democratize the selection of the winners—hitherto reserved for the jury and the elegant public in the San Remo Casino (the best-cut dinner jackets, says a Rome tailor's ad, are at the opening of the Scala and the opening of San Remo; he should know . . .).

The typical theme of the canzone texts is a very simple one. Sex. Here are some extracts from the latest hits, admittedly even more appalling in translation than in the original:

"With 24,000 kisses, love's that crazy; in these days of madness, every minute is mine; with 24,000 kisses you've driven me to madness, with 24,000 kisses I kiss you every second. . . ."

"I love—like the earth, the sun, the stars in the sky—that's the way I love you; you love me the way thirst loves water [!], the way the sail loves the sea, that's the way you love me. . . ."

But the crown, for brilliance and originality, must surely be awarded to *Tu con me*:

"You with me, I with you, la-la-la [repeated three times], "close, close, heart to heart . . . slowly, slowly I shall say to you: kiss me, I shall give you so many kisses, embrace me, hold me tight, tighter, tighter . . . You with me [etc., etc.]. . . ."

Some listeners have apparently begun to think the subject rather exhausted, and recently the magazine *Settimana radio* published a letter from one of its readers complaining bitterly about the stupid texts. "Could new canzone texts be fashioned round Ischia's pains, or the terrible stomach-ache which keeps you awake at night?" the paper responded: or should San Remo perhaps work up a delightful little canzone about the businessman ruined by the tax authorities? . . . No, no, there's only one theme allowed: *L'amore, l'amore, l'amore*—or rather the flirting with *l'amore*. This playing at love is a fashionable occupation with Italian teen-agers, a sort of midget preview of *la dolce vita*. If you hear, day and night, on the street, in the café, from jukeboxes, on the radio, over television, nothing but love, passion, 24,000 kisses, as a youngster you begin to confuse your dream world with reality. Practically all the canzone texts refer to the love-object as "tiny," "small," "young," "teen-ager," thus making for a sort of glorified Lolita-ism. By turning your sweetheart into a tiny baby, you also (to quote the brilliant young English psychologist Alan Tyson), "make her less frightening to the phallically narcissistic Italian male." The canzone business (and business it is) never worries about little problems of that sort. Statistics made by Radiotelevisione Italiana in June 1959 show that the canzone is the musical bread of ninety-seven per cent of the Italian population. Even lovers of serious music tolerate it good-humoredly, and once a year, in January, they listen with considerable interest to what Mina, "the Tigress of Cremona," will sing at San Remo, or what Tony Dallara has up his sleeve.

What is the secret of the canzone magic? Perhaps it is its very primitiveness, which seems to strike some deep, responsive chord in those who listen; perhaps it is its starkly accented jungle rhythm, the hypnotic monotony of the bass line which eats down from the brain to the viscera, paralyzing any cerebral reaction. Perhaps it is the recent trend to write melody that moves upwards in slow notes, step-wise (an effect Handel knew all about—one thinks at once of the trumpet-supported line towards the end of the "Hallelujah Chorus"), or perhaps, in recordings, the weird effect of having much of the vocal line played through an echo chamber.

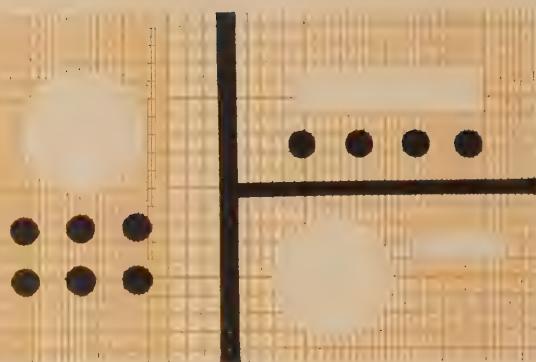
All this is well known to American jazz and pop fans; it is also the recipe for a good deal of catchy South-of-the-Border music. Italian canzone arrangements have learned a lot from Hollywood, and Kostelanetz & Co; the juicy violin lines at this year's San Remo Festival are surely imported from the American night club. In fact, the canzone is only part of the general picture of Europe's—and Italy has been particularly prone in this respect—"Americanization" or, if you prefer it, "twentieth-century-ization." Coca-Cola is now a fixture of Italian life, as are TV quiz programs. When canzoni are exported to America, what you're getting is something basically American that has been baked in an Italian oven and decorated with Italian frosting. South of the Border has become South of the Alps.

But part of this mixture is one important indigenous ingredient: Italian opera. A century and a half ago, *opera seria* (then dying a natural death) was full of texts—I can just see the San Remo boys reading up their Metastasio late at night—suited to twitch the aristocratic heartstring: "Povero cor, tu palpiti invano . . . misera, ah qual mi stringe . . . l'ore a morir vicine. . . ." Nowadays they sing "notturno senz'amor, speranze ormai nessuna, soltanto un gelo nel mio cuor" with the same dramatic voice. The sobs have probably increased considerably, the tears have to be more realistic (think of TV!), the strings more saccharine; but the line from "Didone abbandonata" to this year's winner, *Al di là*, is not so obscure as one might imagine.

The business side of the canzone has been immeasurably helped by mechanical reproduction; the jukebox sales of canzone hits not only bring in the lire but serve to popularize the song instantly. A part of the huge income which flows into the publishing houses goes to taxes; a smaller part to the author of the lyrics and the composer; and the smallest of all, in many cases, to the singer, who will have done so much to make the song famous overnight. Hot-shot talent scouts spot singers before they are famous; they sign them up for long-term (e.g., four-year) contracts at sums which seem astronomical if you are earning the average Italian worker's salary but which are, of course, nothing compared to the fees that a canzone star can command later. Umberto Bindi, who made his San Remo debut in 1959 and subsequently composed many hits, saw practically nothing of the huge sums raked in by his managers; neither did Fred Buscaglione, who managed to wriggle out of a throttling contract just before he died; and it is certain that this year's star, "Milva" (real name: Maria Ilva Biolcati), from Goro near Ferrara, has been enmeshed in such a contract.

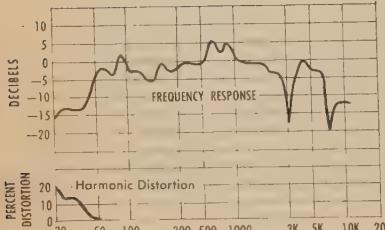
Little Milva—her managers are probably thinking up a title for her, such as the "Leopardess of Ferrara"—arrived in San Remo with one shabby suitcase; she was unknown and poor when she arrived, and one of Italy's great celebrities the day she left. She appeared in the Casino in a cheap little dress, with a hair-do that almost made her manager faint on the spot, and made up *Continued on page 87*

high fidelity



EQUIPMENT REPORTS

Hartley "Holton" Speaker System



AT A GLANCE: The "Holton" Speaker System is the largest in a new line offered by Hartley Products Company. The speaker used is a 10-inch driver treated for improved bass response and high-frequency dispersion, and featuring the patented principle of "magnetic suspension." It is housed in what is essentially a variation of an infinite baffle, available in different sizes and wood finishes. It is sold with a 5-year guarantee. The unit tested was the Holton Type "A," whose enclosure is 24 inches wide, 14 inches deep, and 28 inches high. A set of 6-inch legs raises the total height to 34 inches. The cabinet is of finished mahogany, with grille cloth covering its center vertical portion. Price: \$245. The Holton Type "B" is identical except that the grille cloth covers the entire front of the cabinet which itself is available in mahogany as well as walnut and korina.

A smaller version, the Holton, Jr., also is available at \$195, as well as a "bookshelf" model, the Capri, priced at \$180. Finally, the speaker alone is sold for \$135, which price includes sound absorbent materials and instructions for building one's own enclosure.

IN DETAIL: The new Hartley speaker system is built around a revised version of the 10-inch driver used in former systems. Known as the Hartley-Luth 220 MS, it employs some novel design features that may be credited with improving its response, transient, and dispersion characteristics, as well as in lowering distortion.

The voice coil is composite, with a shorted turn as well as the usual open turn for connecting to an amplifier. Between the two turns a measured amount of powdered iron (reportedly, the amount is measured individually for each speaker produced) is inserted. This iron, which is subject to the pull of the speaker magnet, exerts sufficient force on the speaker mechanism so that, with no signal applied, the cone "rides in neutral." To push the speaker (that is, to get audio response) requires a stronger force which is, of course, the audio signal from an amplifier. When the signal ends, the magnetic pull of the powdered iron returns or "restores" the speaker cone to "neutral." This restoring method which depends on magnetism (the restoring force in most speakers usually is attained mechanically or acoustically by "spiders" or air-suspension) is what gives rise to the term "magnetic suspension."

The shorted coil on the voice-coil form has a useful by-product: made of aluminum, it extends into the center of the speaker cone and terminates in a hemispherical dome for wide-angle high-frequency propagation. The cone itself is a special formulation of tri-polymer, characterized "as hard as bone china." Its stiffness and rigidity aid in its piston action for bass response. The cone is held to the outer frame by a loose suspension of polysilastic cloth. The magnet used is a 5 1/4-lb. Alcomax II, of 16,000 lines. Voice-coil impedance is 8 ohms.

Unlike former Hartley models which used layers of fabric hanging loosely behind the speaker to absorb its back wave, the new version uses two acoustic materials—Tufflex and Fiberglas—arranged in a new way. First, there is a laminate of the two materials which is rolled up and wedged into the cabinet, filling the bottom to about 12 inches. The upper wall of the enclosure is lined with the Tufflex. Finally, a large "U" of Fiberglas sur-

rounds the rear of the speaker. The total amount of absorbent material comes to about 70 square feet.

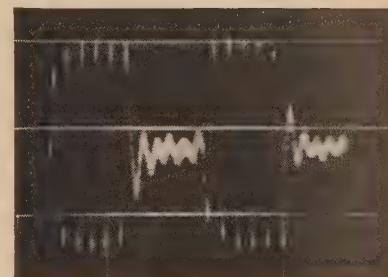
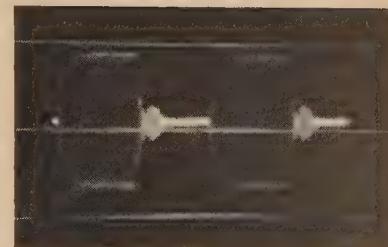
Despite all this back-wave absorption, the efficiency of this system was found to be moderately high. The manufacturer recommends its use with amplifiers rated up to 60 watts.

The speaker was tested indoors, with four frequency response runs made at different mike locations and averaged to form a single curve. It is difficult to correlate the usual on-axis sound pressure measurements with the overall integrated response in a normally reverberant room. In particular, the apparent loss of highs shown on the curve cannot be directly compared to the high frequency response of other speakers taken on axis. The sharp dips at 3 kc and 7 kc may be crossover cancellations or external effects—in any case, they have no audible effect on the sound. In fact, listening tests show the Hartley to have an unusually extended, smooth, and widely dispersed high frequency response. The harmonic distortion is low (under 3%) down to 40 cps, and fairly good fundamental response can be measured down to 20 cps, with some distortion of course.

The tone-burst pictures give the best clue to the character of this speaker. The speaker is free of transient ringing, showing a slight bounce and single cycle of ringing at 9 kc, and excellent start and stop characteristics at 880 cps. These are typical of the appearance of the tone-burst pictures throughout the frequency range of the speaker.

Its listening quality is distinctive, and a little unusual. At first it sounds a trifle thin. Extended listening shows that a considerable amount of natural bass is present, but the lack of resonance or boom makes it difficult to detect at times. It is outstandingly good in reproducing the male voice.

It has a very clean, smooth high end, with no peaks or shrillness. Polar dispersion is so good that little change in high frequency response can be heard as one walks in front of the speaker. In all portions of its frequency range, it is exceedingly "tight," and a little "dry" in its tone. There is no mellowess or softness in its sound, yet there is no hardness or unpleasantness either. This is not an easy speaker to describe verbally, and perhaps the three most expressive adjectives which can be applied to it are "tight," "clean," and "smooth." It is, in a word, good—somewhat akin to the old Hartley 215 speaker, but better.



AT A GLANCE: The Elac Model STS 310-D is an improved version of the Stereotwin 210 cartridge formerly imported by Audiogersh. The Elac, now distributed in this country by Benjamin Electronic Sound Corporation, is a variable reluctance type phono pickup with a compliance of 5.1×10^{-6} cm/dyne. Recommended tracking force is three to five grams. The diamond stylus is replaceable by the owner.

Tests of the new Elac indicated that with the exception of its limited ability to track extremely high velocities found on some test records, its performance and listening quality in all other respects ranged from generally very good to outstanding. Price \$45.

IN DETAIL: The Elac cartridge used in the lab was tested initially with tracking force adjusted for 3.8 grams. Both the Cook 60 and the Fairchild 101-A test records were used to provide a severe test of high velocity tracking ability. Neither record could be tracked well at any force up to 5 grams. Despite this, needle talk remained remarkably low. Subsequent listening tests, with regular records, provided no hint of this initial tracking limitation.

To check the Elac's response, the Westrex 1A record was used. The response obtained was found to match the sample curve included in the manufacturer's instruction sheet very closely, and was measured to within plus or minus 2 db out to 15 kc. Channel separation was found to be outstandingly good, never coming to less than 12.5 db (at 14 kc). It was maintained, in fact, to better than 30 db throughout the critical stereo frequency range of 1.5 to 6 kc. Equally important, both the frequency response and separation curves for the two channels matched each other almost perfectly over the entire frequency range, with only a 2-db level difference between both channels. In the view of the laboratory, this identity of response characteristics is important for good stereo reproduction, since it minimizes any tendency for instruments to "jump from one side to the other." In this regard, the new Elac's performance is truly outstanding.

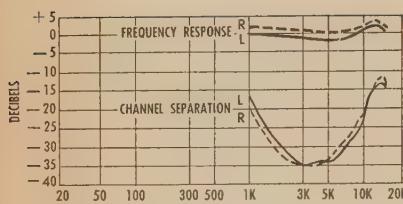
ELAC Studio Model STS 310-D Cartridge



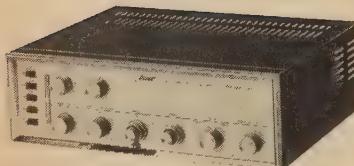
The output of this cartridge was measured as relatively high for a magnetic stereo type, 11 millivolts for 5-cm/sec velocity at 1,000 cycles. The mu-metal case surrounding the unit is highly effective as an anti-hum shield; the pickup's susceptibility to hum was in fact found to be among the lowest yet encountered.

Like its predecessors, the new Elac is quite simple to install. The cartridge snaps into a clip which in turn is fitted in the tone arm. The clip provides two mounting positions for the cartridge. One position is recommended for record changer installations; the other is designed for optimum results with a separate tone arm. The holes for installing the clip are slotted to allow for a slight amount of fore-and-aft adjustment to achieve minimum tracking error.

The listening quality of the new Elac was regarded as very good. No particular "characteristic" of its sound could be defined, other than general agreement that it was "clean and smooth, and definitely 'all there.'" Since no music played with this cartridge gave any hint of the limited high velocity tracking ability noted earlier, the question is: of what significance is the test of high velocity tracking? According to the lab, such tracking ability defines an "extra margin of performance needed in only a small percentage of cases. Its absence is rarely noticed." Of course, many other cartridges do have this superior tracking ability. Yet, it would seem that this point is outweighed by other aspects of the Elac's clean sound and fine performance. It would indicate, in any case, that the new pickup certainly merits audition by the stereo discophile.



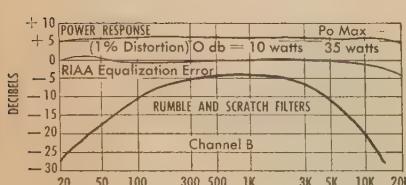
Pilot Model 248 Control Amplifier



AT A GLANCE: The Pilot 248 is a high quality integrated stereo amplifier which combines the dual 30-watt power amplifier channels of the Pilot 264 with a comprehensive stereo control facility. The result is an attractive, relatively compact, and generally fine performing instrument. Price: \$249.50 (includes enclosure).

IN DETAIL: The control functions of the Pilot 248 were found to be complete, if conventional. For instance, the tone controls are the concentric, slip-clutch type, which means they can be used on both channels simultaneously, or—by a slight movement of the control on its shaft—adjusted for each channel individually. Master volume and stereo balance controls are included. A separate switch offers two degrees of loudness compensation, or none at all. Seven pairs of stereo inputs are provided (or fourteen for mono signals) which are chosen by the selector switch. These include: FM-AM tuner, multiplex adapter, tape recorder, tape head, microphone, and phono. A mode selector chooses stereo, stereo reverse, or either channel playing through both speakers. Handily arranged slide switches control power, rumble filter, scratch filter, tape monitor, and a selection of either of two phono inputs. The speaker terminals, in addition to the normal two (stereo) speaker connections, include provision for connecting a "center channel" speaker as well. This speaker, which delivers a mono signal from stereo inputs, can be used for "center fill" on stereo, or for mono listening remotely. A speaker selector switch chooses either or both of the two (left and right) speakers connected. The Model 248 measures 14½ in. across, 12¾ in. deep, and 5½ in. high. It is supplied in a metal housing and finished in the brass and black styling that characterizes Pilot's recent products.

Laboratory tests indicate that the Model 248 is truly a high quality amplifier. At normal listening levels, its IM distortion was virtually unmeasurable (below 0.1%); it reached 2% only at 38 watts output per channel. This is a higher power output than the amplifier is rated at; the IM figure, incidentally, was derived with both channels driven to full power simultaneously, a most severe test. Mid-frequency harmonic distortion also was well below 0.1% at normal listening levels (though this is not shown in



REPORT POLICY

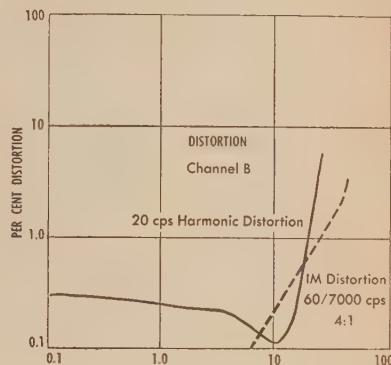
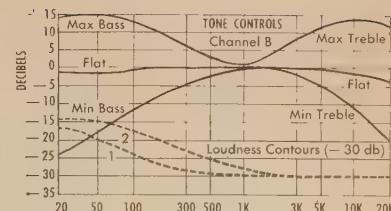
Equipment reports are based on measurements and listening tests. The choice of equipment to be tested rests with High Fidelity's editorial department. Many equipment reports are prepared for us by independent testing agencies; some, by the editors using data from the laboratories. No report or any portion thereof may be reproduced without written permission of the publisher.

the curves). Actually, the critical test of harmonic distortion at 20 cycles shows the true mettle of the amplifier. This figure was well under 0.3% up to 15 watts output, and reached 2% at 21.5 watts per channel.

The frequency response curve, taken at a low output level, was generally good. Power response, taken at 35 watts, was nearly as flat. The action of the tone controls was good, as was the phono equalization curve, which showed only a slight error for RIAA compensation. The effect of the loudness control can be mild or strong, as selected by the user. The rumble and scratch filters, however, were found to be too gradual in their action, removing appreciable program material along with the noise content at low and high frequencies respectively.

A somewhat novel feature of the Model 248 is the individual "certified performance data" sheet that accompanies each model and shows the manufacturer's measured distortion and output for the particular unit. It is interesting to note the extent to which this data was verified in our laboratory tests. For instance, the amount of harmonic distortion when plotted against frequency response, from 25 to 20,000 cps, agreed almost exactly with our test data. Power output at 20 cps, at 0.5% distortion, was not quite as high as claimed, but the difference was slight enough to be characterized validly as not far from the limits of experimental error. The IM distortion figures given for 30 watts output could not be matched in our lab tests. Actually, the measured IM distortion varied widely with different settings of the amplifier's volume control. At that, the variation, with respect to the claimed figures, hovered around an order of a few tenths of a per cent. Thus, instead of the 0.15% claimed, it was found to be approximately 0.2% to 0.5%, figures which—on any basis, comparison or no—stack up as very good.

In sum, the Pilot Model 248 can be characterized as one of the better integrated amplifiers presently available. It represents an attractive combination of high power, low distortion, high gain, and very low hum (for normal gain settings). These performance characteristics, combined with the obvious convenience of its functions all on one chassis and the simplified installation it suggests, should recommend it to many buyers.



AT A GLANCE: The McIntosh MC-240 is a two-channel basic amplifier, rated at 40 watts per channel. Its published specifications are impressive, and laboratory tests confirm them in every detail. Additionally, the MC-240 features a remarkable degree of flexibility for a basic amplifier. Price: \$288 (includes cage).

IN DETAIL: As with previous McIntosh amplifiers, the MC-240 uses the patented bifilar output transformers and the "unity coupled" output circuit. In this configuration, the output transformer actually has two primary windings: one is connected between the output cathodes, and the other between the output plates. Its purpose, of course, is to reduce distortion caused by leakage inductance, which in turn is caused by loose coupling between transformer windings. With this circuit, it is possible to operate the amplifier in "class B" with a pair of 6L6GC tubes. This makes for a high efficiency stage so that the amplifier draws relatively low power from the AC line under "stand-by" or low power output conditions. The bifilar winding also has been credited with extending the amplifier's power bandwidth to the 100,000 cps region.

Actually, the MC-240 consists of two entirely separate amplifiers built on the same chassis. The output windings of the transformers are ungrounded (a tertiary winding is used for feedback), so that both amplifiers can be series-connected to provide a full range of output impedances (2, 4, 8, 16, 32, 62, and 300 ohms) for various monophonic applications. On stereo or "twin" operation, output impedances of 4, 8, 16, 125, and 600 ohms are available.

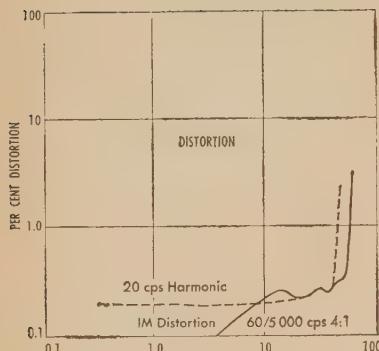
In this amplifier there is a difference between stereo and "twin" operation, incidentally. In stereo mode, input sensitivity is 2 volts (controlled by a balance adjustment), which would suggest its use with the McIntosh preamplifier or any other stereo program source or control unit with a suitable high output.

In "twin amplifier" mode, the MC-240 serves as two distinct amplifiers, each with an input sensitivity of 0.5 volts and each with its own gain control. Thus, the unit can be used as two separate mono amplifiers channeling two unrelated signals, or as a dual amplifier for use with an electronic crossover, or for stereo with signal sources having low output voltages.

On mono, of course, the MC-240 becomes an 80-watt single-channel

McIntosh MC-240 Power Amplifier





amplifier, with a gain control. Both the mono and the "twin amp" modes permit connecting signal sources of up to 30 volts without danger of overload.

The three modes of operation are selected by a three-position lever, and suitable connections are provided for all the various inputs and outputs. The MC-240 also can supply, from a socket on its chassis, operating voltage to power an external preamp (that does not have its own power supply).

Initial examination of the MC-240 indicated that this amplifier is built of high-caliber parts and with a remarkably high level of craftsmanship. Laboratory and listening tests simply confirmed this impression and would indicate that the MC-240 should meet the most critical of requirements. Its IM distortion, for instance, is rated at less than 0.5 per cent at peak power output (up to twice rated power). This would mean, per channel, an instantaneous peak power of 80 watts, which corresponds to an equivalent sine-wave power of 40 watts in the IM test, for which less than 0.3 per cent distortion was measured. Harmonic distortion is rated less than 0.5 per cent at full power from 20 to 20,000 cycles. Taking the most severe test, at 20 cps, the lab measured 0.28% distortion in one channel, and 0.47% in the other channel—at 40 watts output.

The MC-240 will deliver its rated power, with a healthy safety margin, from 20 to 20,000 cps at really insignificant amounts of distortion, on the order of a small fraction of a per cent. It was found to be quite stable under all sorts of capacitive loads, including a full-range electrostatic speaker. (In the lab's view, by the way, this represents an improvement over earlier McIntosh amplifiers.) Power and distortion measurements were made with both channels driven simultaneously. This is a severe way of testing which the MC-240 came through admirably. It also indicates excellent regulation in the power supply.

Listening tests confirmed what the measurements showed. The MC-240, says the lab, "sounded beautiful."

The amplifier has a power line voltage selector switch, for choosing between 117 volts and 125 volts whichever more closely matches the average line voltage in a given area. Our measurements were made with this switch set at 117 volts. In 125-volt operation, the maximum power output is reduced by about 15 per cent. In view of the conservative ratings of the MC-240, and the beneficial effect on tube and component life of running the unit at lower voltages, the lab recommends setting the switch for 125 volts in most installations . . . except those where the line voltage is typically less than 110 volts.

In sum, the McIntosh MC-240 is another superb amplifier to take its place among the growing roster of sturdily built, fine-sounding giant powerhouses.

AN ANNOUNCEMENT

Beginning next month, HIGH FIDELITY'S test reports of new equipment will be prepared by the United States Testing Company, of Hoboken, New Jersey, an internationally respected organization which since 1880 has been a leader in independent product evaluation. This new program places at our exclusive disposal the most recent and advanced laboratory test equipment, including such refinements as anechoic chambers, shielded rooms, and automatic data processing. Standards of the Institute of High Fidelity Manufacturers will prevail wherever applicable; additional professional standards, such as those of the Institute of Radio Engineers, will be used as required. As in the past, laboratory measurements will be correlated with extensive listening tests.

In applying a higher level of professional expertise in its evaluation of new equipment, HIGH FIDELITY is in effect acknowledging the growing diversity and increasing capabilities of high fidelity components. The editors believe that this improved report service will give the reader a more informed understanding of new trends in equipment design and a more useful guide to the purchase of high-fidelity apparatus.

a preview

The New Fall Recordings



IN VIEW of the current trend among large record companies to initiate Christmas merchandising well before Labor Day, our annual preview of forthcoming releases appears this year in August rather than September. Several of the major fall issues are expected to be on sale by the end of this month, and by mid-September we're certain to be immersed in the deluge. So, come on out of the pool and take a look at what's in store for those cool evenings ahead.

ANGEL: The three reigning Angel divas—Callas, De los Angeles, and Schwarzkopf—dominate this company's forthcoming schedule. Callas will be featured in a new stereo *Norma* (recorded in London under Tullio Serafin's direction, with the tenor Franco Corelli and the mezzo Christa Ludwig) as well as in several highlight discs drawn from previously released complete operas. "The Fabulous Victoria de los Angeles," scheduled for mid-November release, recreates a typical recital program by the Spanish soprano—some eighteenth-century Italian songs and arias are followed by Schubert and Brahms Lieder (at last!), then comes a French group, and the record concludes with a bouquet of Spanish songs. Except for the final selection, in which the singer strums her own guitar, the accompanist is Gerald Moore. The last

of the Angelic triumvirate, Elisabeth Schwarzkopf, contributes a disc of songs from Wolf's *Italienisches Liederbuch*; Moore is again the partner.

A "Memorial Album" of the late Sir Thomas Beecham (being an anthology of recordings made between 1915 and 1958) is promised for October as well as a second volume of Beecham "Lollipops." The autumn entries in Angel's Great Recordings of the Century series bring us two Schnabel items—the *Trout* Quintet and the Opus 53 Sonata of Schubert—as well as opera recitals by Dame Nellie Melba and Beniamino Gigli. For Wagnerites, Angel has a complete *Tannhäuser* recorded in Berlin.

ARTIA: The Russians are now apparently in full stereo production, and the fall Artia releases will all be available in two-channel form. Among the scheduled offerings: a new complete *Boris Godunov* as performed at the Bolshoi Opera, with basso Ivan Petrov; the Brahms Violin Concerto with Igor Oistrakh as soloist and papa David as conductor; and a first recording of the Prokofiev Third Symphony. On imported MK discs we shall have Prokofiev's 1948 opera, *The Story of a Real Man*, another premiere.

CAEDMON: More Shakespearean bounty is en route—to wit, *Twelfth*

Night, with Siobhan McKenna, Paul Scofield, and John Neville in the cast; also readings of *The Rape of Lucretia* and *The Passionate Pilgrim* by Richard Burton. Sheridan's *The Rivals* is another autumn entry from Caedmon; the players include Dame Edith Evans, Pamela Brown, and Michael MacLiammoir.

CAPITOL: The Roger Wagner Chorale has made a first stereo recording of Cherubini's C minor Requiem and a coupling of Respighi's *Laud to the Nativity* with a Monteverdi Magnificat. Violinist Nathan Milstein is featured in a stereo remake of the Brahms Concerto (this time with the Philharmonia Orchestra under Leon Barzin), and sometime conductor Yehudi Menuhin in the Bach orchestral suites. From the Beecham files come *Ein Heldenleben* and a collection entitled "My Favorite Overtures."

On the Broadway musical front, Capitol hopes to have on the market original-cast recordings of three forthcoming shows: Noel Coward's *Sail Away*, an Arthur Schwartz-Howard Dietz collaboration called *The Gay Life*, and Richard Adler's *Kwamina*.

COLUMBIA: It's the season for conductors at Columbia. First, to give age its due, we'll be offered three recordings presided over by Bruno Walter: the Beethoven Violin Concerto (with

Francescatti as soloist), the Bruckner Fourth Symphony, and the Mozart *Haffner* and *Jupiter* Symphonies. Eugene Ormandy and the Philadelphians will contribute Walton's *Belsazar's Feast*, the Berlioz *Symphonie fantastique*, and the Beethoven *Eroica*. And Leonard Bernstein and the New York Philharmonic will be represented by the Beethoven Fourth Piano Concerto (with Glenn Gould), Bloch's *Schelomo* (with Leonard Rose), the complete *Daphnis and Chloë* of Ravel, and the Schumann Fourth Symphony.

COMMAND: The important news from Command this fall is its entry into the classical field. After several years of concentration on the pops repertoire (and with an impressive record of best-selling productions, mostly of the percussive variety, behind it), the company is now embarking on some more ambitious pursuits. The new series of Command Classics, says Enoch Light, has been engineered to appeal to the discriminating music lover rather than the stereo sensationalist. The debut release will include two records by the Pittsburgh Symphony under William Steinberg (the Second Symphonies of Brahms and Rachmaninoff), a Ravel collection from the Colonne Orchestra under Pierre Dervaux, and the Mussorgsky-Ravel *Pictures at an Exhibition* played by the Paris Conservatoire Orchestra under André Vandernoot.

Of course, Command will continue to bring out the usual quota of pops releases. "The Dixie Rebels" and "Exposition of Pure Sound" are among the scheduled titles this fall.

COMPOSERS RECORDINGS: The late Jacques de Menasce, an American composer of Austrian birth and onetime contributor to HIGH FIDELITY ("Sour Notes on a Bass Horn," October 1957), is being honored by a disc devoted to four of his chamber works; the performers include Lillian and Joseph Fuchs and the pianist Joseph Bloch. Also on the CRI agenda: the Concord Sonata of Charles Ives, played by George Pastavrou, and a collection of works by Frederick Jacobi.

DECCA: The Fuchs team appears again on the Decca label in Mozart's *Sinfonia concertante*, K. 364, for Violin, Viola, and Orchestra; Frederic Waldman conducts the Aeaterna Chamber Orchestra. Stokowski and the Symphony of the Air will be heard in Brahms's *Serenade No. 1* in D, Erica Morini and Rudolf Firkusny in a pairing of Franck's Sonata in A with Mozart's Sonata in E flat, K.

481, and the New York Pro Musica in an album called "Fifteenth-Century Netherlands Masters."

DEUTSCHE GRAMMOPHON: Two operas are listed for fall release: *The Marriage of Figaro*, recorded in Berlin (and in Italian) under the baton of Ferenc Fricsay with a cast that includes Maria Stader, Irmgard Seefried, Dietrich Fischer-Dieskau, and Renato Capechi; and a Dresden-made *Elektra*, with Inge Borkh, Marianne Schech, Jean Madeira, Fischer-Dieskau, and Karl Böhm conducting. In the orchestral category we find: the three popular Tchaikovsky symphonies re-recorded for stereo by the Leningrad Philharmonic and its permanent conductor, Eugene Mravinsky; the Bartók First and Brahms Second Piano Concertos, played by Geza Anda and conducted by Fricsay; a Liszt miscellany with pianist Shura Cherkassky and the Berlin Philharmonic under Karajan; and the Berlioz *Symphonie fantastique* performed by Markevitch and the Lamoureux Orchestra. In the off-the-beaten-track department there's Kodály's *Summer Evening* (the composer conducting the Budapest Philharmonic) and a Fischer-Dieskau recital of Scottish songs by those well-known Highlanders Haydn, Beethoven, and Weber.

DISTINGUISHED RECORDINGS: Piano rolls are the speciality here, and the performers in this autumn's schedule include Prokofiev, Busoni, Gershwin, and Grainger.

ELEKTRA: The biggest salvo from Elektra will be a two-record album by Ed McCurdy entitled "Treasury of American Folk Music." According to a company spokesman, it "will be hailed as a definitive source and a 'must' for every collector."

EPIC: Another posthumous record by the pianist Clara Haskil will be made available—Mozart's Piano Concertos in D minor, K. 466, and C minor, K. 491, with Markevitch conducting the Lamoureux Orchestra. Pierre Fournier collaborates with Szell and the Clevelanders in Strauss's *Don Quixote*, and there's a Beethoven *Pastoral* from Wolfgang Sawallisch and the Concertgebouw Orchestra.

KAPP: Earlier this year the pianist Abram Chasins and his wife, Constance Keene, agreed to record a series of solo and duo-piano albums for Kapp, and the first fruits are due this fall: a Chopin recital by Chasins and the Bach Concertos in C major and C minor by the Chasins-Keene duo and the Kapp Sinfonietta.

Further excursions into the trumpet repertoire will be forthcoming from Roger Voisin, and more Debussy piano music from Daniel Ericourt.

For the Medallion Series, Kapp's a & r men have scheduled "Thundering Pipe Organ" (in which Richard Ellsasser plays the John Hays Hammond Museum instrument) and "Dixieland Battle" (described as "a stereo duel of traditional and modern Dixieland").

LIBRARY OF RECORDED MASTERSPIECES: The Vivaldi and Corelli projects are doing nicely, Max Goberman assures us, and he's now about to embark on another major venture: the complete Haydn symphonies in their authentic scorings. The first release, due sometime before Christmas, will contain Symphonies 22 and 98, the latter including a solo harpsichord part which Haydn himself played at the London premiere but which has never been printed in any of the published scores. Other releases will appear regularly thereafter until all 104 symphonies are on record. In this series Goberman conducts the Vienna State Opera Orchestra, and the score editing and jacket annotations have been entrusted to HIGH FIDELITY's own H. C. Robbins Landon.

Finally, the Library of Recorded Masterpieces is to issue this fall a three-record set of Bach's *Brandenburg Concertos* in the original instrumentation. Goberman conducts, and the set will include a reproduction of Bach's own manuscript score.

LONDON: To nobody's great surprise, the emphasis at London Records this fall is again on opera. The season opens with Verdi's *Otello*, recorded in Vienna this spring under Herbert von Karajan, with Tebaldi, Del Monaco, and Aldo Protti as the principal singers. *Lucia* and *Rigoletto*, both starring Joan Sutherland, will follow in due course, the Donizetti being led by John Pritchard (newly appointed conductor of the London Philharmonic), the Verdi by Nino Sanzogno. La Sutherland will be featured in yet another pre-Christmas offering: Handel's *Messiah*, re-recorded for stereo by Sir Adrian Boult and the London Symphony, with tenor Kenneth McKellar, contralto Grace Bumbry, and bass David Ward as the other soloists.

Among the orchestral items there's a new *Scheherazade* from Ansermet and the Suisse Romande that has been hailed in England as a major technical break-through in the art of recording and a *Gaîté Parisienne* with Georg Solti presiding.

MERCURY: Stanislaw Skrowaczewski, the new conductor of the Minneapolis Symphony, will make his debut on records this fall with a Schubert album (the *Unfinished Symphony* and *Rosamunde* excerpts). Also on tap from the Mercury reservoir: a collection of Chabrier's orchestral music (Paray and the Detroit Symphony); the *Giselle* ballet music (Fistoulari and the London Symphony); twentieth-century violin pieces (Joseph Szigeti); and a special issue in honor of composer-conductor Howard Hanson's sixty-fifth birthday.

MONITOR: For the man interested in rare Rumanian music Monitor has the answer in a compilation played by the Rumanian Radio and Film Orchestras; it includes a ballet suite, *When the Grapes Ripen*, by M. Jora, and a symphonic suite, *Izbuc*, by M. Negra. Also on the autumn schedule is a recording by the Coimbra (Portugal) University Chorus in a program of folk and classical selections.

PARLIAMENT: Artia's low-priced label will feature this fall a recorded performance of the Verdi Requiem recently made in Moscow under the direction of Igor Markevitch; the soprano Galina Vishnevskaya is among the soloists.

RCA VICTOR: Two large operatic ventures lead off RCA's fall schedule. Wagner's *Flying Dutchman*, recorded in London with the chorus and orchestra of the Royal Opera under Antal Dorati, features George London as the Dutchman, Leonie Rysanek as Senta, and Richard Lewis as Erik. Miss Rysanek will be heard also as Desdemona in Verdi's *Otello*, along with Jon Vickers as Otello and Tito Gobbi as Iago; Tullio Serafin conducts. Won't the critics have fun comparing this *Otello* with the other new one published by London? Opera lovers should also be alerted to the forthcoming appearance of a new Bjoerling recital and a collection of arias and songs by the Russian soprano Vishnevskaya. The latter, recorded in New York, includes an excerpt from Shostakovich's *Lady Macbeth of Mzensk*.

As usual, there will be a good representation of RCA's heavy-artillery virtuosos. Jascha Heifetz and Gregor Piatigorsky collaborate with conductor Alfred Wallenstein in the Brahms Double Concerto; Van Cliburn and the Chicago Symphony under Fritz Reiner address themselves to the Beethoven *Emperor* Concerto; and Artur Rubinstein turns his attention to the two well-known Chopin

piano sonatas. Of course, no Victor program would be complete without a couple of records by the Boston Symphony. This fall Charles Munch and his men will be heard in the complete Ravel *Daphnis* music and a pairing of Poulenc's Organ Concerto with Stravinsky's ballet *Jeu de cartes*. For the Bach contingent, there's a stereo remake of the B minor Mass by the Robert Shaw Chorale and a collection of organ works played by Carl Weinrich.

On the popular side, RCA plans to have an original-cast recording of the Frank Loesser-Abe Burrows musical *How to Succeed in Business*, and there will be fresh offerings by Lena Horne, Harry Belafonte, Perry Como, and other Big Names.

ROCOCO: As usual, Rococo will concentrate exclusively on reissues of old vocal material. The forthcoming crop focuses attention on Patti, Gigli, Scotti, and the Russian tenor Dmitri Smirnoff.

ST/AND: Under the auspices of the Ditson Foundation, ST/AND Records is publishing a two-record album devoted to contemporary American songs; Mildred Miller, Eleanor Steber, Donald Gramm, and John McCollum are the participating artists.

VANGUARD: Anybody pining away for a modern recording of Arnold Schoenberg's *Pierrot Lunaire* need pine no longer. It will be out this fall on the Vanguard label, with Ilona Steingruber handling the *Sprechgesang* and Vladimir Golschmann conducting. Golschmann also leads the Vienna State Opera Orchestra in Ernest Bloch's *Concerto symphonique*. The Wiener Solisten, a new chamber group led by Wilfried Böttcher, can be heard with harpsichordist Fritz Neu-meyer in three concertos by the sons of Bach as well as with guitarist Karl Scheit in a compilation called "The Virtuoso Guitar." And from out Utah way we'll be getting a complete *Nutcracker*, a recently unearthed *St. Cecilia* Mass by Alessandro Scarlatti, and an oratorio by Leroy Robertson called *The Book of Mormon*, all under the baton of Maurice Abravanel.

We suppose that Alfred Deller is to Vanguard as the Boston Symphony to RCA Victor. Anyway, the durable countertenor will be featured this fall in an album of twelfth-century music, a collection of madrigals by Pilking-ton, Ward, and Gibbons, and an anthology of English folk songs entitled "The Cruel Mother." Erich Kunz has made yet another round of German University Songs (he's now

up to Volume 5), and Willi Boskovsky has turned up some more seldom heard waltzes in "Lollipops aus Wien."

VOX: Guiomar Novaes, who hasn't been too active in the recording studios lately, is listed as soloist in new versions of the Beethoven *Emperor* and Chopin E minor Concertos, as well as in a pairing of the Beethoven *Waldstein* Sonata with miscellaneous Schumann pieces. Three "complete piano music" projects are due to get under way this fall. Gyorgy Sandor will be working his way through the piano literature of Béla Bartók. Walter Klien is undertaking the piano music of Brahms, and Rena Kyriakou that of Mendelssohn. The first installments of each are promised for the pre-Christmas trade. Other omnibus series include the violin-piano literature of Beethoven, interpreted by Aaron Rosand and Eileen Flissler, and the Beethoven piano variations played by Alfred Brendel. Handelians will want to note the forthcoming appearance of the early oratorio *La Resurrezione* and the *Royal Fire-works* "recorded in its original instrumentation for the first time."

WASHINGTON: If Vox is heavy on Volume Ones this fall, Washington Records is going all out on Volume Twos. Plans call for the second volume of "Eighteenth-Century Flute Duets" with Julius Baker and Jean-Pierre Rampal, installment two of "The Art of John Williams" (a guitarist), a second round of baroque sonatas for flute and harpsichord by Rampal and Veyron-Lacroix, and more from Catharine Crozier at the new Aeolian-Skinner organ in Independence, Missouri.

WESTMINSTER: Hermann Scherchen, a habitué of the Westminster label, is on the podium for three records of eighteenth-century music: Handel's complete *Water Music*, the Vivaldi *Gloria*, and a collection of trumpet concertos by Haydn, Torelli, Vivaldi, and Handel. Eugene List is soloist in the two Shostakovich piano concertos and the Chinese pianist Fou Ts'ong in the K. 503 and K. 595 concertos of Mozart. Sound fanciers can look forward to the ballet *Electronics*, as produced by George Balanchine earlier this year, and a new concert by the Deutschmeister Band entitled "Lollipops for Big Brass Band."

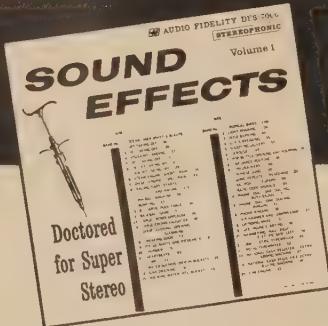
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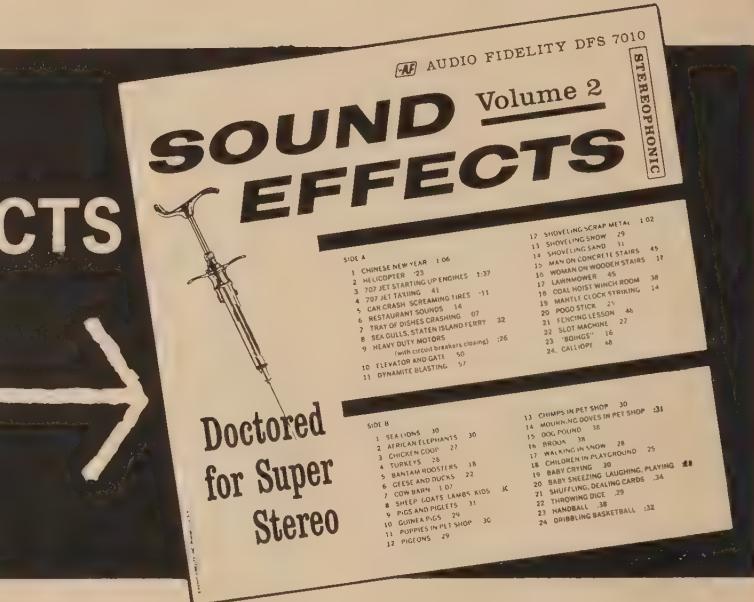
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Records in Review



The composer—Karl-Birger Blomdahl.

by Alfred Frankenstein

And Now There Comes an Opera That's Set in Interstellar Space

WELL Sir, what with Yuri Gagarin and Alan Shepard doing their grand loop-the-loop, Cape Canaveral crackling like a permanent Fourth of July, and sputniks all over the place, it was inevitable that someone record an opera about interstellar space. Now we have it: it is called *Aniara*, it is by the Swedish composer Karl-Birger Blomdahl, and Columbia has issued it as performed by a group of Swedish singers with the chorus and orchestra of the Vienna Volksoper under the direction of the American conductor Werner Janssen.

This opera was completed in 1959. Its libretto is by Erik Lindegren, but it is based on a cycle of poems by the Swedish author Harry Martinson. In

brief, the plot runs something like this:

Aniara is the name of a space ship which is twenty years out from the earth on its way to Mars, with 8,000 people aboard. This space ship seems to be a kind of cross between an ocean liner and an Oriental temple. It has social halls wherein an ebullient dame named Daisi Doody does a dance called the Yurg with her five companions, Yaal, Chebaba, Gena, Heba, and Libidel. The center of this astral community is a sandless hourglass wherein dwells a female spirit known as Mima. Her priest and prophet, who is also the chief engineer of the space ship, is known as the Mimarobe. The pilot of the ship is Isagel, a young lady who never says

anything but "speaks the nonverbal language of celestial beings through the medium of dances performed for the Mimarobe." The captain is a baritone named Chefone who, it would appear, is one of the bad guys, since he has totalitarian leanings.

The principal action of the drama has to do with the discovery of the fact that the *Aniara* is off-course and is doomed to wander in space forever. Mima dies, and means old Chefone puts the Mimarobe into the ship's dungeons because the latter blames the captain for her death. After awhile everybody realizes that the situation is hopeless; so everybody expires and the curtain comes down.

This outline does not take into account the incidental characters, such as the comedian, Sandon, who has been taken aboard to entertain like a Hollywood television personality on a cruise to Hawaii; a blind poetess who does a lot of wordless vocalizing; and the technicians who bring in a load of bad news now and then.

The book, in other words, is banal and childish, and the music is not much better. It is at its best in the zooming, chattering, liquefying tape recorder sounds which are often employed for interstellar atmosphere, and there is one quite remarkable place wherein, by means of electronic sound, we are made to hear the supplicating voices of an incalculable multitude at an enormous distance. I suspect that these electronic effects integrate with the sounds of orchestra and voices more successfully on records than in the opera house.

Unfortunately the electronic portions of the score are few and brief. For the rest, the declamation is feeble, nothing of interest happens in the orchestra, and the few passages of genuinely lyrical quality (as the duet of the blind poetess and the Mimarobe at the end) are ruined by repetitiousness and length. The dance music for Daisi Doody and her pals is European jazz of a kind which, glory be, we have not heard since Křenek's *Jonny Spielt Auf*.

I say all this with great reluctance, because I have high regard for Werner Janssen, who has done much valuable pioneering in recording modern music, and I have always liked such of Blomdahl's work as I have heard. Maybe I am wrong about it all. If so, the records are there to prove it.

The performance seems to be excellent, and the recording likewise. Some of the singers—notably Margareta Hallin, Erik Saedén, Arne Tyrén, and Sven Erik Vikström—are quite remarkable, and one would like to hear them again.

The full text is provided, both in Swedish and in English translation. I do not recall ever having heard an opera sung in Swedish before, and it is delightful. There is no such thing as more-and-less-musical languages; every language is musical when it is spoken or sung by cultivated people, but the particular qualities of Swedish are piquant and interesting when they are unfamiliar. It is also fun to read a language you do not know but which is full of lines like "ett land av mjölk och honung."

BLOMDAHL: *Aniara*

Margareta Hallin (s), Blind Poetess; Kjerstin Dellert (s), Daisi Doody and La Gargon; Sven Erik Vikström (t), Chief Technician I; Kolbjörn Höiseth (t), Chief Technician II; Olle Svall (t), Sandon the comedian; Bo Lundborg (b), Chief Technician III; Arne Tyrén (b), Chefone I and II; Erik Saedén (bs), Mimarobe. Chorus and Orchestra of the Vienna Volksoper, Werner Janssen, cond.

• COLUMBIA M2L 405. Two LP. \$9.98.
• COLUMBIA M2S 902. Two SD. \$11.98.



Maurice Ravel

L'Enfant, in Its Stereo Debut

by Conrad L. Osborne

THE operatic output of Maurice Ravel consists of two one-act works, each less than an hour in length: *L'Heure espagnole* and *L'Enfant et les sortilèges*. (An attempt to set Hauptmann's *Die versunkene Glocke* proved abortive, though a fair share of the music was completed, and some of the themes used later in *L'Enfant*.) The two works have in common a stunning orchestral inventiveness and an air of delicate mockery; but while *L'Heure* is sophisticated and sensual—the first production in 1911 was even criticized as "pornographic"—*L'Enfant* is filled with the goodness of nature, the comfort of the household, the cruelty and innocence of childhood.

The source of these qualities is not hard to find, for the librettist was Colette. The collaboration between author and composer was of the vaguest, most distended sort—not for them the innumerable drafts, the involved aesthetic discussions of Strauss and Hofmannsthal or Verdi and Boito. Colette, in fact, had her share of the work done several years before Ravel put pen to paper. It was quite early during World War I when she was approached by Jacques Rouché, manager of the Paris Opéra, with regard to producing a fairy tale for the stage; it was not until after the Armistice that Ravel even saw the finished book (a copy sent to him at the front was lost in transit). Ravel then allowed *L'Enfant* to languish all-but-unattended until the spring of 1924, when the terms of a contract for production at Monte Carlo forced him to take the composition in hand. The first performance occurred at Monte Carlo on March 21, 1925; productions followed at the Opéra-Comique (1926) and the Opéra (1939), where M. Rouché finally staged the work he had solicited nearly a quarter-century before.

However detached the collaborators may have been from each other, the

composer placed himself directly in the spirit of Colette's "divertissement féerique," reproducing and reinforcing both its whimsy and its warmth. It is natural with any composition of Ravel's to look to the orchestration for a key to the score. The composer called for a formidable line-up of instruments that one can shake, beat, rattle, and strike—including a wood block and a cheese grater—and they are all put to good use in the *tutti* passages. But what constantly impresses the listener, even more than Ravel's command of the whole range of orchestral sound, is his ability to create a characteristic and unforgettable effect with the very simplest of means. An example is the haunting chorus for shepherds and shepherdesses ("Adieu, pastourelles"), underlined by reed-pipes and the insistent 2/4 tambourine; an even better one is the opening of the Princess' arioso, in which the solo voice is set against the rich low register of the flute—an effect similar to one obtained in the *Chansons madécasses*, which follows *L'Enfant* in the chronology of Ravel's output.

Equally imposing is the composer's ability to seize any musical device and put it to natural, appropriate use. There is a lumpy tea-dance for the armchairs, and the good old choral anthem (SATB, with some dividing in the female voices) for the final chorus, without the slightest hint of heavyhandedness or the intrusion of stylistic eccentricity for its own sake.

Of course, Colette deserves credit for a large share of the opera's piquant charm and sentiment. Her book performs a literary tightrope act, consistently preserving a precise balance between the child's outlook and our adult awareness. Thus, that most feared of mathematical puzzlers, beginning "Two slow trains leave the same station at a twenty-minute interval . . .," is made horribly immediate, and the predicament of the clock

(he has a compulsive tick, if we may pardon the pun) is neatly postulated in terms only a child would propose; at the same time, we are allowed the wonderfully satiric nonsense of the china cup's song ("Keng-ca-fou, Mahjong, Puis 'kong-kong-pran-pa, Caohra, Caskara, harakiri, Sessue Hayakawa! Ha!"—Ravel must have smiled as he marked this passage *espressivo*).

L'Enfant et les sortilèges is not, and can never be, a standard repertory opera. It calls for too specialized a skill from its singing actors, too meticulous a preparation by conductor and orchestra. It also has difficulty carrying in a large house, and is unlikely to be frequently withheld by Puccini-stuffed subscribers. But it has been staged to good effect as shadow-play and as puppet-play; the composer's brother, Edouard, once remarked that an ideal medium for *L'Enfant* would be the movie cartoon in the Disney style, and one can imagine it done by a resourceful television director. It is also beautifully suited to the phonograph record, where every fragile detail is fixed with clarity, and it has already been recorded several times, though the only version left in the catalogue at the advent of the DGG edition was London's, under Ernest Ansermet.

As for this performance, I believe I

prefer it, generally, to Ansermet's. For one thing, Maazel's direction seems to me somewhat tighter than Ansermet's, if not quite so elegant in certain details. Maazel has, of course, the advantage of stereo, which is considerable in this case. Even in mono, DGG's sound is a bit cleaner and more spacious than London's, though the latter's is more than satisfactory.

I also feel that a number of the characterizations are more individual and engaging in the new performance. Camille Mauranne, for example, brings a bit more anguish to the Clock's "dings" than his opposite number, Pierre Mollet. Sylvaine Gilma is altogether remarkable in the triple assignment of The Fire, The Princess, and The Nightingale. (Ravel's instructions, by the way, insist that these three roles *must* be sung by the same soprano—a direction that is ignored on the London recording, where Suzanne Danco is a fine Princess, and Adrienne Migliette a somewhat less satisfactory Fire and Nightingale.) And admirable as Flore Wend is as The Child, I prefer the somewhat darker voice of Françoise Ogéas—the roll calls for a mezzo-soprano, after all. The rest of the DGG cast includes such justifiably admired artists as Heinz Rehfuss, Janine Collard, and Michel Sénéchal, who can hardly

do any wrong in operas of this genre.

Unfortunately, the purchaser will have to be on good terms with the French language if he is to get much edification from the performance. DGG has thoughtfully provided the complete French text on the inner envelope, but there is nary a syllable of English. The presence of the original puts DGG one up on London, which provides only a synopsis, but the omission of a translation is hard to excuse with a work of this sort.

Altogether, however, a splendid achievement, and a most welcome stereo debut.

RAVEL: *L'Enfant et les sortilèges*

Sylvaine Gilma (s), The Fire, The Princess, The Nightingale; Jeanne Berbié (s), The Chair, The Cat, The Shepherd; Collette Herzog (s), The Bat, The Owl, The Shepherdess; Françoise Ogéas (ms), The Child; Janine Collard (ms), The Mother, The Chinese Cup, The Dragonfly; Michel Sénéchal (t), The Teapot, The Arithmetician, The Frog; Camille Mauranne (t), The Clock, The Tomcat; Heinz Rehfuss (b), The Armchair, The Tree. Choir and Orchestre National de la RTF, Lorin Maazel, cond.

• DEUTSCHE GRAMMOPHON LPM 18675. LP. \$5.98.

• DEUTSCHE GRAMMOPHON SLP 138675. SD. \$6.98.

CLASSICAL

ALBENIZ: *Iberia* (orch. Arbós and Surinach)
+Ravel: *Rapsodie espagnole*

Orchestre de la Société des Concerts du Conservatoire de Paris, Jean Morel, cond.
• RCA VICTOR LM 6094. Two LP. \$9.96.
• • RCA VICTOR LSC 6094. Two SD. \$11.96.

As R. D. Darrell points out in his notes to this set, *Iberia* is our second most conspicuous example of a suite for piano which has achieved fame through orchestral transcription. Example number one, of course, is Mussorgsky's *Pictures at an Exhibition*. There are two differences, however. Three or four men made orchestral versions of *Pictures*, but *Iberia* has never been scored throughout by a single arranger. Five of the dozen movements were done by E. F. Arbós, who seems to have chosen the best material, and the remaining seven sections are the work of Carlos Surinach. The two approaches go together nicely, but the Arbós movements always stand out. Second, although the *Pictures* can be made convincing by conductors of other than Slavic background, *Iberia* never seems to flower with all its variety of color and accent unless played by a Latin. The finest performances of this music I have ever heard (alas unre-

corded) were from the Chicago Symphony under Eleazar de Carvalho. You get something of the same effect from the old Argenta version of the Arbós suite.

What then of this Morel edition?

If the primary attraction is sound, these records offer the most spectacular effects of any *Iberia* to date, with the peals of bells in the Corpus Christi ceremonials and a variety of instrumental hues that convey a flattering likeness of the orchestra. Moreover, the performance is the most sympathetic account of the complete instrumental version that we have. It is only those who listen carefully who will detect the failings of the ensemble, and it is only those who are well rooted in the genuine idiom who will spot this as a North-of-the-Border production. In short this is for audiophiles but not *aficionados*.

The Ravel is another matter. Here in the Franco-Spanish style, Morel and his players are quite at ease, and the performance is seriously challenged only by the Munch edition. R.C.M.

BACH: *Brandenburg Concertos*, S. 1046/51 (complete)

Festival Strings Lucerne, Rudolf Baumgartner, cond.

• ARCHIVE ARC 3156/57. Two LP. \$11.96.

• ARCHIVE ARC 73156/57. Two SD. \$13.96.

While the roster of good complete *Brandenburgs* on records grows and grows, the present set is one of the best. Aside from an ordinary violin instead of a *violino piccolo* in No. 1, Baumgartner uses the instruments called for by Bach. What strikes me particularly is the animation of the playing, the complete lack of a ponderousness from which some Archive performances of Bach have not been altogether free. The tempos seem extraordinarily well chosen: nothing is so fast as to gobble up the intricate detail work in some of the Allegros or so slow as to drag. Nor is everything reduced to the jog trot that any number of conductors settle into for Bach. Each movement is taken at a pace best calculated to present its particular message effectively. Another important element of the performance is Baumgartner's treatment of dynamics, which is quite flexible and does not hesitate to employ discreet crescendos and diminuendos. In No. 3 he simply arpeggiates the two chords between the fast movements.

As for the instruments, in No. 2 the trumpet is satisfactory except for some frantic attacks on high trills in the first



movement. Here the recorder is sometimes heard in concerted passages, sometimes not. In No. 5, one of whose assets is the distinguished harpsichord playing, Ralph Kirkpatrick's right hand is not as clearly audible in the first movement as it is in the third. Except for these small blemishes, performances and balances and the quality of the sound in general are first-class.

I think the stereo setup could have been improved in one respect, however. In Nos. 3 and 6, for example, which are for strings, the upper strings are recorded on one track and the lower on another. This, it seems to me, fails to take advantage of one of stereo's peculiar merits. There is no need to separate violins from cellos; everybody can tell the difference even if both types of instrument sound from one speaker. But when the violins of No. 3 or the violas of No. 6 are engaged in a dialogue between themselves, it is impossible without a score to tell who is playing what if both voices come out of the same speaker. In other words, instead of being divided into top and bottom layers, as is done here and on many other recordings, the orchestra should be split down the middle. N.B.

BACH: Six Little Preludes, S. 933-38; Chromatic Fantasy and Fugue, S. 903; Partita No. 1, in B flat, S. 825; Toccata and Fugue in D, S. 912

Carl Seemann, piano.

• DEUTSCHE GRAMMOPHON LPM 18522. LP. \$5.98.

• DEUTSCHE GRAMMOPHON SLP. 138017. SD. \$6.98.

Seemann's style here is crisp, detached, clean. This type of playing suits the fugues of S. 903 and 912 and the Gigue of the Partita very well: the contrapuntal texture is transparent, with the leading part always in relief. Where the approach falls down is in the improvisational sections. There the lack of imaginativeness congeals the fantasy of Bach into neat, impersonal patterns. One result, for example, is that the crushing tragedy that the last measures of the Chromatic Fantasy can have under the fingers of a Landowska becomes here a mild melancholy. The Prelude of the Partita is nicely phrased, but throughout that work each section is repeated with rigid exactitude. N.B.

BACH: Sonatas for Flute and Harpsichord, S. 1030/32, 1020 (4); Sonatas for Flute and Continuo, S. 1033/35 (3)

Zoltan Jeney, flute; Paul Angerer, harpsichord; Johann Klika, cello.

• Vox VUX 2002. Two LP. \$5.95.

Mr. Jeney is an admirable flutist. He plays all the fast movements effortlessly, cleanly, and on pitch, and he seems almost never to have to breathe. His playing is also rather cool, but it warms into expressivity in the Siciliano of S. 1031 and the Andante of S. 1034. In the four sonatas for flute and harpsichord, the keyboard instrument is not as far forward

as the flute. The resulting balance is lifelike: in concert performances, even in a small hall, the tone of the flute would be more penetrating than that of the harpsichord (in recordings of harpsichord with other instruments, when the harpsichord is clearly audible it usually means that the engineers have improved on nature).

In the other three sonatas, however, flute and cello are plainly heard, while the harpsichord is so far back as to be sometimes practically inaudible. This leaves a gap that in some passages seriously impairs the effect of the music. It seems to me that there is more penetrating musicianship, and richer tone in both instruments, in the Wummer-Vale recording of these works on Westminster. N.B.

BARBER: Four Excursions—See Hindemith: Sonata for Piano, No. 3.

BARTOK: Quartets for Strings (complete)

Ramor Quartet.

• Vox VBX 19. Three LP. \$7.95.

The fifth complete traversal of the Bartók quartets to enter current record lists, this is by the only quartet I have ever heard of to be named after its second violinist. The Ramor is no second-string quartet, however; its performances are powerful, somewhat on the romantic side, but nicely proportioned and beautifully thought out. The recording is good if not exceptionally fine.

This album of three discs is offered as a "Vox Box," and at that series' low price constitutes a real bargain. A.F.

BEETHOVEN: Overtures: Coriolanus, Op. 62; Leonore No. 3, Op. 72b; Egmont, Op. 84; Namensfeier, Op. 115; Zur Weibe des Hauses, Op. 124

Amsterdam Concertgebouw Orchestra, Eugen Jochum, cond.

• EPIC LC 3770. LP. \$4.98.

• EPIC BC 1128. SD. \$5.98.

Jochum best represents the Furtwängler tradition among the European conductors of today. (Karajan, who has sometimes been nominated for this role, is plainly becoming a tradition unto himself.) I do not mean that Jochum is a mere imitator of the Furtwängler approach but that both men grew out of the same late nineteenth-century fusion of music and romanticism in German culture and both men responded to its influences in a similar manner. That flowering of the *Zeitgeist* died with the 1914-18 war, although a few hardy offshoots managed to hold on to be finished for good by Hitler. This makes Jochum one of the few links we have to a past that, however unfashionable, was in many ways artistically far more productive than the present.

The five Beethoven overtures in this collection receive statements that are basically expansive, rhetorical, and romantic, and that sacrifice intensity and drive to the development of the former qualities. If you share Jochum's point

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by Robert Craft

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Continued on page 54



Man With 99 Voices. All French.

His name is Roger Wagner. His 99 voices are sopranos, altos, tenors, baritones, and basses. Perfectly balanced. Perfectly conducted. Perfectly great. They make up the world's leading choral group—The Roger Wagner Chorale. Their astonishing versatility ranges from magnificent Bach cantatas to rollicking sea chanties. This time they're singing in French. Fourteen delicious bon-bons like ALOUETTE, AUPRÈS DE MA BLONDE, FRÈRE JACQUES, VIVE L'AMOUR, and PLAISIR D'AMOUR. The new album is fittingly called "Vive La France." Specially packaged with complete lyrics so you can chantz along. Delightful. 99 splendid voices. 100 including yours.

Regard these other superb Roger Wagner albums. Buy them. Enjoy them. *A Song at Twilight* (S)P-8543
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CIRCLE 18 ON READER-SERVICE CARD

of view, you may well decide that this is the best such collection we have. If you learned this music from Toscanini, you will want more fire and blood than Jochum provides.

Epic's engineering does not provide the clarity one might desire. The "hurrying feet" of the bassoons (the phrase is Tovey's) are all but lost even in the stereo edition of the Op. 124, the tone quality of the brass seems overly metallic, and the strings tend to fuse into undifferentiated sound masses. If anything the mono is the better product, but both are acceptable for the sake of the performances.

R.C.M.

BEETHOVEN: Serenade in D, Op. 8
†**Kodály: Duo for Violin and Cello, Op. 7**

Jascha Heifetz, violin; William Primrose, viola; Gregor Piatigorsky, cello.
• RCA VICTOR LM 2550. LP. \$4.98.
• • RCA VICTOR LSC 2550. SD. \$5.98.

The term serenade appears rarely in the catalogue of Beethoven's music. Even as a young man his taste ran to more serious musical utterances. Plainly he was more interested in jolting us than he was in spinning melodic strands for their own sake. The present work is interesting, therefore, as a well-written example of an uncommon type. It was popular in Beethoven's day for the same attractive, obvious features that provide the basis for its present acceptance. You will not hear the composer of the *Eroica* in it, but you will hear a young musician who is technically skillful, tasteful, full of good ideas, and eager to hold your attention. The performance—in many ways the best so far—does him justice.

The Kodály is another sort of thing. Despite the lower opus number it is, relatively speaking, a more mature achievement, closely related to the composer's solo sonata for cello. Like that work, its demands on virtuosity are great, its idiom is Hungarian modern, and its effect, in a good performance, is electric. The performance here is a good one—and stunningly well recorded.

R.C.M.

BEETHOVEN: Sonatas for Piano

No. 19, in G minor, Op. 49, No. 1; No. 24, in F sharp minor, Op. 78; No. 28, in A, Op. 101; No. 30, in E, Op. 109.

Andor Foldes, piano.

• DEUTSCHE GRAMMOPHON LPM 18643. LP. \$5.98.
• • DEUTSCHE GRAMMOPHON SLP 138643. SD. \$6.98.

This is the most attractive recording I have heard from Foldes, the German pianist-conductor who is—justifiably I would say—being called the musical heir of Walter Gieseking. The performances here are restrained, delicately colored, the obvious product of musicianship working with artistic sensitivity and intelligence. Foldes is no piano-wrecking virtuoso, although his technical ability seems very high. The effect he produces is rather one of intimacy and direct communication. This is exactly the sort of music that needs such qualities, and with admirable engineering provided by DGG the results are exceptionally pleasing. Only the truly golden-eared will want to spend an extra dollar for the stereo version, however.

R.C.M.



Otto Klemperer

BEETHOVEN: Symphony No. 5, in C minor, Op. 67; König Stefan Overture, Op. 117

Philharmonia Orchestra, Otto Klemperer, cond.

• ANGEL 35843. LP. \$4.98.
• • ANGEL S 35843. SD. \$5.98.

BEETHOVEN: Symphony No. 5, in C minor, Op. 67

†**Mozart: Serenade for Strings, No. 13, in G, K. 525 ("Eine kleine Nachtmusik")**

Vienna Symphony Orchestra (in the Beethoven); Pro Musica Orchestra, Otto Klemperer, cond.

• Vox PL 11870. LP. \$4.98.

With the addition of these releases we now have three Klemperer recordings of the Fifth, representing his approach to the work at fairly regularly spaced intervals of (roughly) the past decade.

My advice on hearing all three is to proceed immediately to secure a copy of the old Angel album (35329) before it is deleted from the catalogue. It is not merely the best of the Klemperer sets but the best Fifth we have had since the 1937 Furtwängler. Its only real challenger is the Vox recording reissued here, and you could start a lively debate over the respective merits of those two performances. The earlier one (from Vienna) has a little more drive than the London-made set, but the British company provided the conductor with fuller and richer sound. For most record collectors, this disc offers the best compromise in matters of performance and engineering, but Vox's reprocessing of the Vienna tapes now yields a satisfactory example of the engineering of its day.

The new Angel version is disappointing. Its justification is that it provides stereo, but the stereo is mediocre in quality—one of those diffuse, middle-of-the-balcony productions that make you strain for detail and a real sense of contact. The monophonic edition turns out to be only slightly better than the older set, while the music is considerably less effective. Klemperer's skill in polishing

a performance and commanding a large orchestra are fully evident, of course, and the new statement of the score is a direct outgrowth of the earlier ones. What it lacks is their surging dramatic urgency, the thundering at heaven that makes a great Fifth a unique musical utterance. Both the earlier sets have this, and if the initial Angel edition eludes you, get the Vox. Both offer Jupiter rather than Cronus.

As for the fillers, the Mozart on the Vox disc was recorded on 78 about fifteen years ago. It's a rather tight, German performance, but worth having. The first Angel set has a superlative statement of the *Consecration of the House*; the new one has the lesser *King Stephen* beautifully played.

All three versions of the symphony include the rarely heard repeat at the opening of the final movement.

R.C.M.

BLOMDAHL: Aniara

Margareta Hallin (s), Blind Poetess; Kjerstin Dellert (s), Daisi Doody and La Gargon; Sven Erik Vikström (t), Chief Technician I; Kolbjörn Höiseth (t), Chief Technician II; Olof Sivall (t), Sandon the comedian; Bo Lundborg (b), Chief Technician III; Arne Tyrén (b), Chefone I and II; Erik Saedén (bs), Mimarobe. Chorus and Orchestra of the Vienna Volksoper, Werner Janssen, cond.

• COLUMBIA M2L 405. Two LP. \$9.98.
• • COLUMBIA M2S 902. Two SD. \$11.98.

For a feature review of this album, see page 49.

BRAHMS: Liebeslieder Walzer, Op. 52

†**Schubert: Der Hirt auf dem Felsen, Op. 129**

Benita Valente, soprano; Marlena Kleinman, contralto; Wayne Conner, tenor; Martial Singher, baritone; Rudolf Serkin and Leon Fleisher, piano duet (in the Brahms). Benita Valente, soprano; Harold Wright, clarinet; Rudolf Serkin, piano (in the Schubert).

• COLUMBIA ML 5636. LP. \$4.98.
• • COLUMBIA MS 6236. SD. \$5.98.

The first of two records devoted to "Chamber Music from Marlboro" [see last month's *HIGH FIDELITY* for an account of Rudolf Serkin and his Vermont music school], this disc presents Martial Singher—until this summer a prominent member of the Marlboro faculty—and three of his artists in the first set of *Liebeslieder Walzer*. The performance of these delightful love songs is a model of blend, balance, and tone, both vocal and instrumental. It is, however, a bit on the cautious side. I, for one, would have liked faster tempos in several of the waltz movements and more of a Viennese lilt throughout. There is more forward motion and lyrical flow, however, in the exquisite and charming *Hirt auf dem Felsen*, a true trio for soprano, clarinet, and piano. Best of all, none of the three artists shows the slightest strain; everything is pure melody and pure tone.

Columbia has clothed the performances in naturalistic sound, with just the proper amount of resonance and stereo spread.

P.A.

Continued on page 56

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CORELLI: Concerto grosso in D, Op. 6, No. 1. Trio Sonatas, Op. 4: No. 4, in D; No. 10, in G. Sonata for Violin and Continuo, in E minor, Op. 5, No. 8

Soloists; Vienna Sinfonietta, Max Goberman, cond.

LIBRARY OF RECORDED MASTERPIECES. LP or SD. \$8.50 on subscription, \$10 nonsubscription.

The Library of Recorded Masterpieces, under the energetic direction of Max Goberman, having gotten its Vivaldi series well under way, now turns its attention to the complete works of Corelli. The present disc is the first volume of a planned set of twelve, and, as usual with this organization, the album includes the scores of the works recorded (from the Joachim-Chrysander edition) as well as full and carefully written notes by Joseph Braunstein. This is noble music, melodious in the slow sections, and with a breadth and vigor in some of the fast ones that make one think of Handel.

The performances of the concerto and of the sonatas from Op. 4 are excellent. That of the Op. 5 sonata seems musically unexceptionable, but I found the tone of the violinist (Sonya Monosoff) unattractive; it has the off-center effect that results from a slow vibrato. From the standpoint of interpretation, however, this is one of the most interesting of the performances, because Miss Monosoff varies each section on its repetition by adding all sorts of ornaments and runs, in accordance with the practice of Corelli's time. The sound is first-rate, in both versions and especially effective, for Opp. 4 and 6, in stereo. N.B.

DVORAK: Symphony No. 1, in D, Op. 60

Czech Philharmonic Orchestra, Karel Sejna, cond.

• ARTIA ALP 172. LP. \$4.98.

DVORAK: Symphony No. 2, in D minor, Op. 70; The Devil and Kate: Overture

Czech Philharmonic Orchestra, Karel Sejna, cond. (in the Symphony); Prague National Theatre Orchestra, Zdenek Chalabala, cond. (in the Overture).

• ARTIA ALP 177. LP. \$4.98.

DVORAK: Symphony No. 3, in F, Op. 76; Othello Overture, Op. 93

Czech Philharmonic Orchestra, Karel Sejna, cond. (in the Symphony); Vaclav Talich, cond. (in the Overture).

• ARTIA ALP 171. LP. \$4.98.

DVORAK: Symphony No. 4, in G, Op. 88; The Midday Witch—Symphonic Poem, Op. 108

Czech Philharmonic Orchestra, Vaclav Talich, cond.

• ARTIA ALP 178. LP. \$4.98.

With the release of these four discs, Artia completes its recording of the nine Dvorák Symphonies, all performed by the composer's countrymen. We might have had a more closely integrated complete set had one orchestra and one conductor—preferably the Czech Philharmonic and the authoritative Vaclav Talich—been given the assignment of

recording everything. Still, we should be grateful for having all this music available.

There is no dearth of recordings of the three last and most mature symphonies—Nos. 2, 4, and 5—but those in the present series (No. 5 is on Artia's inexpensive Parliament label) deserve a high rank. If memory serves correctly, Talich is a bit more hurried in the Fourth than he was in his old 78-rpm version for Victor; yet he never allows the music to lose its noble stature.

Chief interest attaches to the seldom recorded (in fact, seldom heard) Symphonies Nos. 1 and 3. If both lack the profundity and unity of feeling to be found in the later symphonies—despite its higher opus number, No. 3 was composed five years before No. 1 and ten years before No. 2—they do possess much of the ingenuous freshness of spirit that also marks the *Slavonic Dances*. Except for some unnecessary sluggishness in the first movement of the First Symphony, Sejna maintains the freshness and vigor of these works.

Not to be overlooked, either, are the fillers on three of these discs, all of which are both highly melodic and dramatic. Of particular interest is the *Othello* Overture, the third in the cycle of three overtures known as *Nature, Life, and Love* (the other two are *In Nature's Realm* and *Carnival*). Here, Dvořák in brief but convincing strokes sketches a tone picture of Shakespeare's drama, with the theme of jealousy emerging as the dominant motive.

It is gratifying to report that all this interesting music has been admirably played and recorded. P.A.

ENESCO: Rumanian Rhapsodies, Op. 11: No. 1, in A; No. 2, in D

†LISZT: Hungarian Rhapsodies: No. 2, in D minor; No. 3, in D

London Symphony Orchestra, Antal Dorati, cond.

• MERCURY MG 50235. LP. \$4.98.
• • MERCURY SR 90235. SD. \$5.98.

A genuinely electrifying spectacular—both for its immense orchestral bravura and sensationally wide-range, crystalline, and coruscating recording. The latter is startling even in monophony, but since the mixing seems quite close and there is some further spotlighting of solo instruments, the inevitable tonal hardening and sharpening in high-register climactic passages are more readily tolerated in stereo (which of course also has the usual advantages of more vivid auditorium spaciousness and sound source localization).

Still more impressive than the recording itself, however, are the dramatic power and éclat of the Londoners' playing and Dorati's precision not only in tautly controlling these works' enormous energy but also in capturing their idiomatic spiciness. Indeed he is no less master of the whirling furies of the first Enesco rhapsody and the Hungarian *friska* sections than of the nostalgic songfulness of Enesco's heart-wrenching Second and the somber Byronic soliloquies in the first halves of the *Hungarian Rhapsodies*. And there's a delectable touch of sonic paprika supplied by a pungent cimbalom part in the relatively unfamiliar Liszt Third (No. 6 in the original piano series), which is played here in the Matthey transcription.

R.D.D.

FAURE: Songs

La Bonne Chanson, Op. 61; Poème d'un jour, Op. 21; Chanson du pêcheur; Le Berceau; Aurore; Soir; Le Parfum imprévisible; Le Don silencieux; Le Secret Fleur jetée.

Gerard Souzay, baritone; Dalton Baldwin, piano.

• EPIC LC 3764. LP. \$4.98.
• • EPIC BC 1122. SD. \$5.98.

Here is another valuable disc from the Souzay-Baldwin team, which, in view of the lamentable absence of Singer-Ulanowsky from current *chanson d'art* recordings, has almost a clear field in the interpretation of French art songs. For me, the most memorable moments of the recital occur on Side 2. The lovely little cycle *Poème d'un jour* is surely one of the high points of French vocal literature, and the powerful *Chanson du pêcheur* is not only one of Fauré's most accessible songs, but one of his best. Side 1 is occupied entirely by *La Bonne Chanson*, the cycle of nine *mélodies* set by Fauré to Verlaine texts. It has always seemed to me to demonstrate the patterns of the best French songs, without equaling their essential content. For those whose enthusiasm goes beyond this, the very presence of the cycle will be justification for the disc.

Souzay sings throughout with the delicacy of intonation and the cultivated phrasing we have come to expect of him; in a few spots, there is a disappointing tendency to muddy vowels in order to create the impression of greater volume—the result is merely a narrowing of the color spectrum at his command. I am left with the impression that M. Souzay had better pick his spots very carefully with such a song as *Fleur jetée*. Baldwin's collaboration is outstanding, and the sound is flawless; the only difference between stereo and mono is the higher price of the former. C.L.O.

FRANCK, MELCHIOR: Motets (3); Dances (7)

†Schütz: Selected Works

New York Pro Musica Antiqua, Noah Greenberg, cond.

• DECCA DL 9412. LP. \$4.98.
• • DECCA DL 79412. SD. \$5.98.

Heinrich Schütz, with some twenty entries in Schwann, has been very well treated by the American record manufacturers; until now, however, the only Franck recorded is that other one who played the organ in Paris. Melchior Franck was a contemporary of Schütz and was active in Coburg from 1602 to his death in 1639. In this album (entitled "Music of the Early German Baroque") Greenberg records three Franck motets, all on texts from the Song of Songs, and seven instrumental dances. The motets are in a very powerful polyphonic style, but the dances are the real joy of the Franck side—especially in that we hear so little instrumental music of the early seventeenth century. They are played on recorders, a portative organ, a bass viol, and a lute, now in one combination, now in another.

Schütz is represented with seven compositions, two of them in the polyphonic style and five of them in the monodic, declamatory style, for one or two solo voices and continuo. The latter is the special glory and marvel of this com-

oser, and the thing that brings us all—
teners and performers alike—back to
m time and again.

The performances are very competent,
though the quality of the solo voices
occasionally strained, and the record-
ing is excellent. A.F.

ANDEL: Ode on St. Cecilia's Day

teresa Stich-Randall, soprano; Alexander
young, tenor; London Chamber Singers;
ondon Chamber Orchestra, Anthony
ernard, cond.

• MUSIC GUILD S 2. SD. \$4.87 to
members; \$6.50 to nonmembers.

the Music Guild and its aims, described
by Roland Gelatt in "Music Makers" last
February, is a record club that tries to
specialize in works not available from
commercial companies. Members are invited
to vote for compositions to record.
This is the first disc issued by the Guild
that has come my way; and if it is a fair
sample of the others (ten have been
released so far), then it is an occasion
for cheers—provided the Guild sticks to
its intention of not duplicating works
already available in good performances.
James Grayson, president of the Guild,
tells me that the present *Ode* was con-
tracted for before the Guild was aware
that Columbia would issue one.

There are interesting differences be-
tween the two versions. The Guild per-
formance is not quite as complete as the
Columbia: the Minuet of the Overture
omitted, as are some instrumental
measures in the arias Nos. 7 and 8. Nor
is the stereo as well distributed here as
on the Columbia, although the sound in
the whole is excellent. But the general
approach is more spirited; and if the ten-
or is no improvement on his opposite
number, the soprano turns in a first-class
job. I have seldom heard Miss Stich-
Randall sing as vibrantly as she does
here, and whether she is required to trill,
as in No. 7, or to spin a lovely line, as in
No. 9, or to send her voice scampering
through rapid runs, as in No. 10, or peal-
ing forth strongly and confidently, as in
No. 12, she accomplishes all this in
highly commendable fashion. N.B.

**INDEMITH: Sonata for Piano,
No. 3**

Barber: *Four Excursions*

Martin: *Prelude No. 7*

ndré Previn, piano.
COLUMBIA ML 5639. LP. \$4.98.
• COLUMBIA MS 6239. SD. \$5.98.

he Hindemith, which dates from 1936,
a wonderfully rich, varied, and grandly
scaled work, in Hindemith's romantic-
baroque manner. It is, in fact, one of its
composer's masterpieces, and it is given a
first-rate performance here. Barber's *Ex-
cursions* are extremely clever studies
in American musical folklore—boogie-
woogie, blues, ballad, and barn dance.
The Prelude by Frank Martin is an
erudite and ear-flattering study in pianistic
resonances.

The recording throughout is superb,
all in all, one of the most distinguished
piano records of the year. A.F.

**KODALY: Duo for Violin and Cello,
Op. 7—See Beethoven: *Serenade in
D*, Op. 8.**

**LISZT: Hungarian Rhapsodies: No.
2, in D minor; No. 3, in D—See
Enesco: *Rumanian Rhapsodies*.**

**MARTIN: Prelude No. 7—See Hin-
demith: *Sonata for Piano*, No. 3.**

**MOZART: Concertos for Horn and
Orchestra: No. 1, in D, K. 412;
No. 2, in E flat, K. 417; No. 3,
in E flat, K. 447; No. 4, in E flat,
K. 495**

Albert Linder, horn; Vienna State Opera
Orchestra, Hans Swarowsky, cond.

• VANGUARD VRS 1069. LP. \$4.98.
• VANGUARD VSD 2092. SD. \$5.95.

Albert Linder is a twenty-four-year-old
Dane whose work, to judge by this disc,
would be an adornment to any orchestra.
His tone is pleasant, his rapid scales and
arpeggios are clean and on pitch, he
seems to have all the breath he needs, he
has a serviceable legato, his lowest notes
do not growl or splat, and the highest
ones retain their color and character.
Some of the trills, especially in K. 447,
are not perfect, but otherwise there seems
to be no weakness in the playing of these
works, which Mozart filled with lovely
ideas and impeccable craftsmanship. The
orchestral playing, too, is unusually light-
handed and careful; Swarowsky does not
permit his men to sink into perfumet-
riness. And the sound is very fine in both
versions. Top honors, I think, still go to
Dennis Brain's recording of these con-
certos (Angel), but there is much to be
enjoyed in the present disc. N.B.

**MOZART: Serenade for Strings, No.
13, in G, K. 525 ("Eine kleine
Nachtmusik")—See Beethoven:
Symphony No. 5, in C minor, Op.
67.**

**POULENC: Gloria; Concerto for Or-
gan, Strings, and Timpani**

Rosanna Carteri, soprano; French Na-
tional Radio Chorus and Orchestra,
Yvonne Gouverné, cond. (in the Gloria).
Maurice Duruflé, organ; French National
Radio Orchestra, Georges Prêtre, cond.
(in the Concerto).

• ANGEL 35953. LP. \$4.98.
• ANGEL S 35953. SD. \$5.98.

With each new work that's recorded,
Poulenc seems more and more the "official"
composer. The Gloria sounds like a
mixture of Saint-Saëns and Carl Orff,
although its lovely quiet ending recalls
the fact that Poulenc was once capable
of writing beautiful music. The Concerto
is pure Saint-Saëns of the most pompous
and windy kind. The performances are
both magnificent, and the recordings are
sensational. A.F.

RAVEL: L'Enfant et les sortilèges

Sylvaine Gilma (s), The Fire, The Prin-
cess, The Nightingale; Jeanne Berbié (s),
The Chair, The Cat, The Shepherd; Collette Herzog (s), The Bat, The Owl,
The Shepherdess; Françoise Ogéas (ms),
The Child; Janine Collard (ms), The
Mother, The Chinese Cup, The Dragon-
fly; Michel Sénéchal (t), The Teapot,
The Arithmetician, The Frog; Camille
Mauranne (t), The Clock, The Tomcat;

Heinz Rehfuss (b), The Armchair, The
Tree. Choir and Orchestre National de la
RTF, Lorin Maazel, cond.

• DEUTSCHE GRAMMOPHON LPM 18675.
LP. \$5.98.
• DEUTSCHE GRAMMOPHON SLP 138675. SD. \$6.98.

For a feature review of this recording,
see page 50.

**RAVEL: Rapsodie espagnole—See
Albéniz: *Iberia* (orch. Arbós and
Surinach).**

ROSSINI: Il Barbiere di Siviglia

Gianna d'Angelo (s), Rosina; Gabriella
Carturan (c), Berta; Nicola Monti (t),
Almaviva; Renato Cacchetti (b), Figaro;
Giorgio Giorgetti (b), Fiorello and Un
Ufficiale; Giorgio Tadeo (bs), Bartolo;
Carlo Cava (bs), Basilio. Bavarian Ra-
dio Orchestra, Bruno Bartoletti, cond.

• DEUTSCHE GRAMMOPHON LPM 18665/
67. Three LP. \$17.94.
• DEUTSCHE GRAMMOPHON SLP 138665/67. Three SD. \$20.94.

Here is a traditional Italian *Barbiere*,
performed with the standard cuts and
the upward transposition of the role of
Rosina. It benefits from light-textured
orchestral work under the lively direc-
tion of Bartoletti; this, plus the lucid
DGG sound, makes the long ensembles
continuously delightful. There are two
outstanding individual performances. One
is the Rosina of Gianna d'Angelo. She
is not as sly-sounding or coquettish as
some, but she is a brilliant singer of the
coloratura—the best, in fact, since Pons.
The exuberance with which she sends
her lovely voice spinning through the
music turns all the interpolations and
embellishments to advantage. The second
noteworthy performance is Giorgio Tadeo's,
in the role of Don Bartolo. It is a funny
characterization; more than that,
it is a splendidly vocalized one. His ex-
cellent control over a smooth bass-baritone
makes it possible for him to make
the comic points without resort to tasteless
buffoonery. Further recordings by
this artist will be most welcome.

The Figaro is Renato Cacchetti. Clever
and resourceful as he is, he does not have
the characteristic open vibrancy of tone
called for by the part. His intelligence
makes the dialogue with Rosina enjoy-
able, but it cannot lend him the brilliance
for "Largo al factotum." Monti's Alma-
viva, here recorded for the second time,
is to me quite flat and uninteresting,
mainly because of a habit of lapsing into
a white half-voice anywhere above F,
especially in runs. Carlo Cava possesses
the correct timbre for Basilio, but doesn't
bring much point to "La Calunnia," and
summons a hoisted tone above the staff.
Desirable as it is to eliminate vulgarities
and empty display from performances of
Il Barbiere, this opera cannot really be
done justice in quite the same way as,
say, Paisiello's *Barbiere*. The vocal writ-
ing is of a showy nature, and good taste
alone will not carry the day. The entire
DGG performance is quite competent,
and leaves a perfectly pleasant after-
taste; but most collectors will prefer the
recent Victor album under Leinsdorf, the
London with Simionato, or the Capitol
with De los Angeles. We might mention
in passing the older Cetra album, fea-
turing Giuseppe Taddei—sloppy, but
lusty. C.L.O.

Continued on page 60

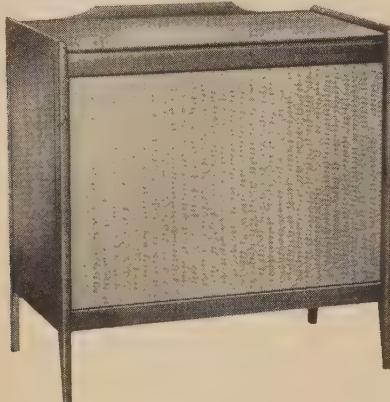
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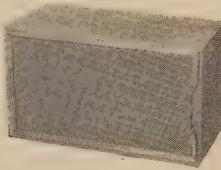
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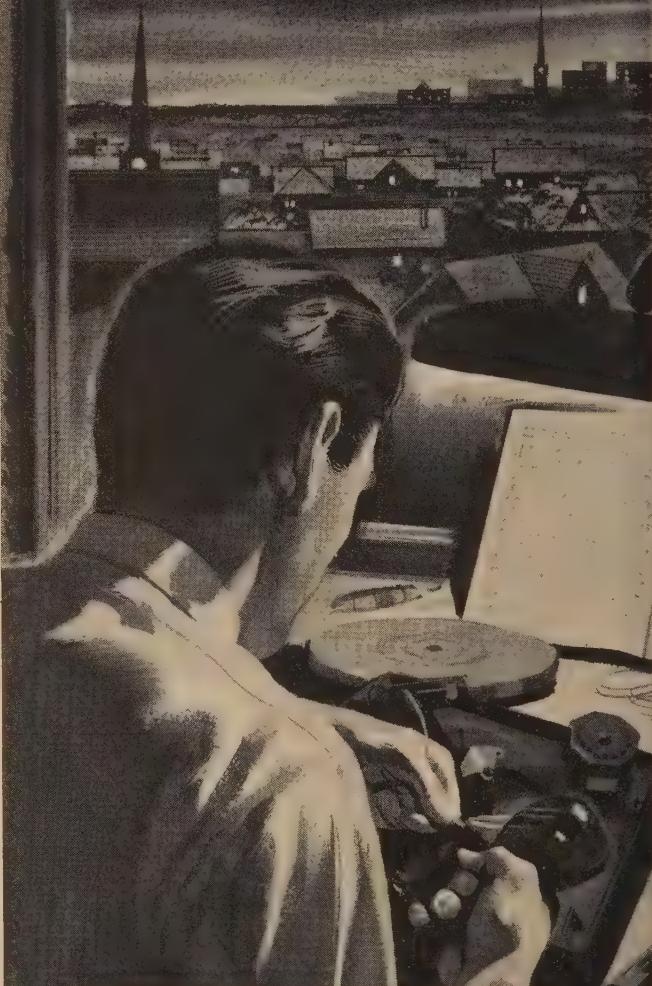
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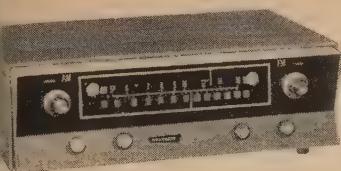


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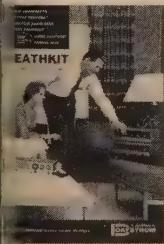
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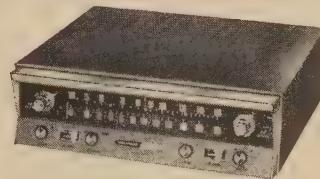
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SCHUBERT: *Der Hirt auf dem Fel-
sen, Op. 129*—See Brahms: *Liebes-
lieder Walzer, Op. 52*.

SCHUBERT: *Sonatas for Piano: in E,
D. 151; in E, D. 459; in E minor,
D. 566; in F minor, D. 625; in C,
D. 840; in A flat, D. 557*

Friedrich Wührer, piano.
• Vox VBX 11. Three LP. \$7.95.

Schubert wrote twenty-two piano sonatas, eleven of which are incomplete. The present set, Volume 3 in Vox's series, completes that company's edition. With the exception of the C major, composed in 1825, the present collection contains the early works in this form. Only the C major Sonata is currently available in an alternative recorded edition, and thus this album would at once have a great deal to recommend it. The music is hardly ever played, and much of it is of great beauty and originality. Schubert's use of chromaticism is strikingly in evidence in all but one of these works, as are his rhythmic surprises. Only the A flat Sonata fails to rise above the norm of conventionality: it is a docile piece of work, and in my opinion rather bland and inconsequential. On the other hand, the F minor is a truly incredible creation, with its key relationships between movements.

Wührer is a most consistent player. His tone is agreeable, his dynamics sensitive. Some of the playing could stand greater rhythmic steadiness, especially the slow movements where the pianist tends to lose the shape of the total structure. With the exception of his performance of the D. 840, however (where I prefer Serkin's less metronomic, but more innately rhythmic reading of the two movements Schubert completed), I have nothing but praise for Wührer's scrupulous observation of Schubert's phrase and dynamic markings.

There are two mistakes in Vox's listing which should be noted: the first sonata is listed as No. 151, not 157, in the Deutsch catalogue, while the record label incorrectly gives E minor, rather than F minor, as the key signature for D. 625. Deutsch numbers are included on the annotations but not on the record labels.

The piano sound lacks the realism of the best engineering and some of the surfaces are blemished with swish and other defects, but the records are most attractively priced. Vox has put us in its debt for making this splendid music available.

H.G.

SCHUETZ: *Selected Works*—See
Franck, Melchior: *Motets* (3);
Dances (7).

SCHUMANN: *Etudes symphoniques,
Op. 13; Papillons, Op. 2; Wald-
szenen, Op. 82*

Robert Casadesus, piano.
• COLUMBIA ML 5642. LP. \$4.98.
• • COLUMBIA MS 6242. SD. \$5.98.

"With smile," Toscanini once told his players at a rehearsal for Mozart's *Magic Flute* overture, "this music has got to smile." And then, to demonstrate even more completely what he had in mind, the great conductor patted his cheek vigorously.

Casadesus's performances here of the *Papillons* and *Waldszenen* kept reminding me of the Maestro's remark: they really smile. Although other pianists have brought more warmth and emotional rhetoric to these suites, no other interpretations that I can recall have stressed so consistently the piquant staccato and decorative fragrance that play such an important part in the re-creation of this early romantic music. On a first hearing, in fact, one might feel that M. Casadesus's chiseled elegance is a bit aloof, even brittle, but in fact the playing has both a delightful simplicity and immense subtlety. This is especially so in the *Waldszenen*; and if I continue to give preference to Richter's account, it is because the Soviet pianist brings slightly more tonal color and haunting nostalgia to *Vogel als Prophet* and *Einsame Blumen*, while his *Jagdlied* has an exhilarating brio that transcends the slightly angular, dogmatically accented rhythm of the Casadesus rendition. But whatever my few reservations, the playing on the present disc represents pianism of the highest order.

The *Symphonic Etudes*, like the *Waldszenen*, have been previously recorded by Casadesus. He offers only the conventional variations, eschewing the additional ones that Schumann interpolated later, and makes a tiny cut in the finale, thus following a precedent adhered to by virtually every pianist. His spare simplicity, sharply animated tempos, and virtuoso flair contrast greatly with both the slightly flabby, but warmly introspective Myra Hess edition and the austere, architectural statement by Wilhelm Kempff. On the whole one can admire Casadesus's technical brilliance and enjoy the concise profile that he brings to this music, but this work contains more substance than he reveals here. Nevertheless, I recommend the disc highly, for it offers a generous helping of major Schumann, excitingly played and well engineered.

H.G.



Antonietta Stella

VERDI: *Un Ballo in maschera*

Antonietta Stella (s), Amelia; Giuliana Tavolaccini (s), Oscar; Adriana Lazzarini (ms), Ulrica; Gianni Poggi (t), Riccardo; Angelo Mercuriali (t), Un Giudice; Ettore Bastianini (b), Renato; Giuseppe Morresi (b), Silvano; Enzo Guagni (b), Un servo d'Amelia; Antonio Cassinelli (bs), Samuel; Silvio Maionica (bs), Tom. Orchestra and Chorus of

Teatro alla Scala, Gianandrea Gavazzeni, cond.

• DEUTSCHE GRAMMOPHON 18680/82.
Three LP. \$17.94.

• • DEUTSCHE GRAMMOPHON 138680/82.
Three SD. \$20.94.

This is the fourth *Ballo* in the current lists (the wartime performance with Caniglia, Barbieri, Gigli, and Bechi, under Serafin, being now out of the catalogue), and the first in stereo (N.B.—London has one in the works). The performance as a whole is a success, largely due to the efforts of Maestro Gavazzeni, the DGG engineers, and Mme. Stella. The conductor's work is a joy—incisive, crisp, lucid. It does not have the tightness or drive of the Toscanini, but it never descends to the routine of Votto. Sometimes the relaxed approach is extremely successful, notably in the lilting songs for Riccardo, which here move casually along in a manner befitting numbers labeled "canzone" and "sorita" (literally, "sally"). The outstanding sound contributes considerably to the proceedings. It is dry and very clean—what we might call *sec* sound, and plotting of the movement in the stereo version is unusually intelligent and effective. The surfaces, as is common with DGG, are perfect.

Mme. Stella deserves the highest praise for her *Amelia*, which is the best thing she has yet put on records. She has from the beginning shown a voice of large caliber and beautiful quality; what she has not always shown is the distinctive personality that can illumine a role, or the mature restraint that can keep passions in perspective. She demonstrates both here, along with her familiar gifts of an open temperament and an open throat. Granted, she does not have quite the penetration that makes Callas' farewell to Riccardo so memorable, and granted that Mme. Stella's voice tends to fly away from her when she reaches the top C (as this score forces her to do more than once); the results are still very impressive and gratifying. The Oscar of Giuliana Tavolaccini, whose voice is new to me, is, I think, superior to the recorded competition. Her singing is pert, free, and accurate, if not quite as well characterized as Eugenia Ratti's for *Angel*. Adriana Lazzarini's *Ulrica* is less interesting—her mezzo has no distinctive qualities, and thins out near the top of her range; the final impression is one of adequacy, no more.

Gianni Poggi has never been one of my favorite tenors, though it must be admitted that he actually phrases with greater sensitivity than many of his colleagues. The question is whether one can get used to his method of tone production, whereby he more or less pastes the tone onto his hard palate, where it adheres in such a way as to produce a rather bleary, unvarying sound. Here, he is at his best when he can let his voice go at full tilt, as in the climactic pages of the love duet or his final aria. He is not very successful with "La rivedrò" or "Di tu se fedele," which simply lack charm. Bastianini is fine in the more dramatic sections of the score, and provides a solid underpinning for the ensembles. His "Eri tu," though, is a disappointment, for he is unable to produce the easy flow of sound required by the cantabile, and the effect is rather awkward and lumpy. Cassinelli and Maionica are an excellent pair of conspirators, the *comprimari* are adequate, and the La Scala chorus sounds wonderful. DGG's booklet is an impressive production job.

I wish it had omitted the full-page, color portrait of a mountainous Mr. Gianni penning his farewell to Amelia—looks rather like Walter Slezak in one of his old Governor-of-the-Spanish-forest roles. All told, this version is very much in running with any of the others of a fascinating work, so peculiar a blend of Verdi's best and most banal. But the *Verdi* is by no means closed for another C.L.O.

RECITALS AND MISCELLANY

LURINDO ALMEIDA: "The Guitar Worlds of Laurindo Almeida"

Laurindo Almeida, guitar.
CAPITOL P 8546. LP. \$4.98.
CAPITOL SP 8546. SD. \$5.98.

This lovely disc is, in effect, a recital of amber music for the guitar. Mr. Almeida is joined by Virginia Majewski, *Ilia d'amore*, in his arrangements of traditional *Al Amor*, *El Testamento de Amelia*, the Hugard Gavotte (very Andalucian), and the Prelude and Alvaro by the late seventeenth- and early eighteenth-century Spanish guitarist Sanga de Murcia. The last-named piece, played as a guitar solo, is to be heard on the Segovia *Golden Jubilee Album* (Decca). I, for one, find it far more attractive as set forth here by the clear voice of Miss Majewski's viola more and the plangent strumming of Almeida's lute (an instrument used by in this number).

The Sonatina by Radames Gnattali, a Brazilian composer now living in Rio, is beautifully written in an extremely Ravelian idiom. The able flutist is Martin Ruderman. Sanford Schonbach, principal violin of the Los Angeles Philharmonic, and Mr. Almeida in the Guarneri *Valsa*. The two pieces by the celebrated lutanist Julius Leopold Weiss (a contemporary of Bach) are heard in guitar transcriptions by José de Azpiazu. Mr. Almeida plays them handsomely, with full-bodied tone and great fluency.

In the ensemble pieces, the guitarist gives just the right amount of give-and-take, allowing the other instrumentalists their due. The sound is close-to, sharply defined, and very lifelike. H.G.

NEST ANSERMET: French Overtures

o: *Le Roi d'Ys*. Auber: *Le Domino* (arr.); *Fra Diavolo*. Hérod: *Zampa*. Offenbach: *La belle Hélène* (arr. Haensch); *La Bête aux Enfers* (arr. Karl Binder). Choeur de la Suisse Romande, Ernest Ansermet, cond. LONDON CM 9274. LP. \$4.98. LONDON CS 6205. SD. \$5.98.

With the exception of the romantically dramatic *Le Roi d'Ys*, all of these overtures are of the light variety; and all are the type one would encounter on a summer pops program. Unfortunately, Ansermet approaches them far too seriously; they lack the necessary zip and sparkle, their principal stock-in-trade, and as a result, fall rather flat. P.A.

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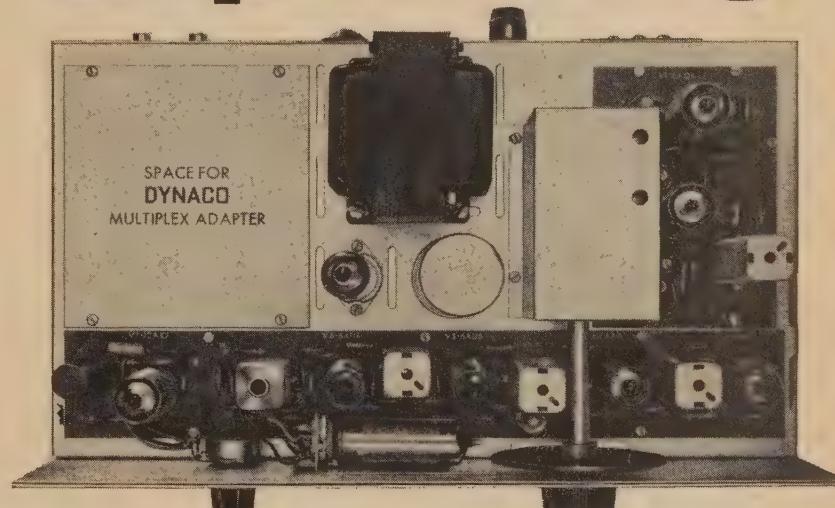
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HERBERT VON KARAJAN: "Ballet Music from the Operas"

Verdi: *Aida*; (Act II, Scene 2). Mussorgsky: *Khovanshchina*: *Dances of the Persian Slaves* (arr. Rimsky-Korsakov). Borodin: *Prince Igor*: *Polovtzian Dances* (arr. Rimsky-Korsakov and Glazunov). Ponchielli: *La Gioconda*: *Dance of the Hours*. Wagner: *Tannhäuser*: *Venusberg Music*.

Philharmonia Orchestra, Herbert von Karajan, cond.

• ANGEL 35925. LP. \$4.98.
• • ANGEL S 35925. SD. \$5.98.

There is a considerable amount of operatic ballet music that merits performance on concert programs, and most of the excerpts here belong in this category. Unfortunately, Von Karajan's unexciting readings seem to miss that certain spark of vitality that would give animation and meaning to what is being played. The only work that approaches distinction is the *Venusberg Music*, and even here we are cheated, because the conductor begins several pages beyond where he could and should have started, and his interest seems to lag as soon as the tempo slackens for the quiet ending. The Philharmonia does its job well enough, though without much inspiration, and the sound in both mono and stereo is good, but not outstanding. P.A.

LOUIS LANE: "Symphonic Marches"

Berlioz: *Marche hongroise*. Schubert: *Marche militaire*, in D, Op. 51, No. 1. Hindemith: *March from "Symphonic Metamorphosis on Themes by Weber"*. Pierné: *Marche des petits faunes*. Elgar: *Pomp and Circumstance March*, in D, Op. 39, No. 1. Rimsky-Korsakov: *The Golden Cockerel: Introduction and Bridal Procession*. Ippolitov-Ivanov: *Caucasian Sketches: Procession of the Sardar*, Op. 10, No. 4. Tchaikovsky: *Marche slave*, Op. 31.

Cleveland Pops Orchestra, Louis Lane, cond.

• EPIC LC 3763. LP. \$4.98.
• • EPIC BC 1121. SD. \$5.98.

Confirming the earlier testimony of his "Pops Concerts U.S.A. and Latin America," this release firmly establishes Lane as a formidable challenger to Fiedler, Fennell, and Dragon. It is also a scintillating complement to Fennell's recent "Marches for Orchestra," duplicating only the Schubert piece, and ranging no less widely from standard encores through larger-scaled favorites to an imaginatively chosen modern novelty—here the darkly sonorous, galvanically stirring Hindemith excerpt. The recording is less sensational than that in Fennell's perhaps excessively high-powered Mercury disc, but it is more natural and aurally attractive, especially in the gleamingly transparent stereo edition, and Lane's buoyant performances are notable in particular for their rhythmic crispness and the piquancy of the fine Cleveland woodwinds. R.D.D.

GIOVANNI MARTINELLI: "Golden Anniversary Album"

Arias, duets, and songs by Verdi, Masini, Saint-Saëns, Puccini, Boito, Wagner, Giordano, Halévy, Bixio, De Crescenzo, Handel, Tosti, Bizet, Donaudy, Flotow, Leoncavallo, Meyerbeer.

Jeanne Gordon, mezzo; Giovanni Martinelli, tenor; Giuseppe de Luca, baritone; Virgilio Lazzari, bass.

• ASCO A 116. Two LP. \$7.96.

While this two-disc album contains much of interest to the vocal collector, it looks a great deal better on paper than it sounds. For one thing, there is too great a proportion of material recorded (not too well) when the tenor was well past his best—or even reasonably interesting—years as a singer. Of the thirty selections programmed, twelve date from the period between 1948-1960. While Signor Martinelli did not retire from the operatic stage until 1950, it is certainly fair to say that his powers were on the wane from about 1940 on. His voice was in remarkably good estate at the time of his retirement; but to say this is not to say that his singing over the last fifteen years has been enjoyable, and (to come to the point) most of the selections taken from this period sound pretty terrible. Surely one such number—perhaps the *Forze* duet with De Luca, recorded at a live occasion—would have been a sufficient gesture in the direction of sentimental curiosity over the sound of the retired Martinelli.

I would also question the inclusion of one or two truly atrocious-sounding takes of the younger Martinelli. Since the tenor was the Metropolitan's last exponent of the role of Eléazar, it is of some historical interest that sections of *La Juive* be preserved, and the first aria "Dieu que ma voix tremble," is sung with such firm tone and such smooth line as to make it well worth the effort of listening through the awesome noise. However, the long scene which follows, comprising the scene with the bass (Lazzari) and the famous "Rachel, quand dit Seigneur," is so faded and noise-ridden as to be nearly unlistenable, and though the aria is splendid music, the colloquy with the Cardinal is insufferably dull and bombastic.

Altogether, I should say that of the material ASCO seems to have had access to, enough of it is well enough sung and recorded to comprise one very interesting record—and that is really what should have been issued.

Martinelli is, to me, the greatest puzzle among all the singers of undisputed reputation. My own judgment, based upon listenings to a majority of the tenor's commercial records and to a number of privately made broadcast recordings, is that an element of strain was present in Martinelli's singing almost from the very beginning—I have never heard his singing entirely free of tension, or entirely without a certain sharpness of quality usually traceable to strain. The impression is nearly always one of a stupendously strong mechanism, miraculously holding up under an attack composed of two parts sheer physical force to one part good fortune—how long could he expect to get away with it? Yet get away with it he did, for a very long time, and he could mold that ringing, even tone into a caressing legato as reliably as he could catapult a hair-curling B natural. The *Aida* excerpts alone are enough to show his greatness—both the superbly shaped "Celeste Aida" and the stunningly dramatic, noble declamation of the Judgment Scene. His "Della pira" is spine-tingling, the "Flower Song" robust, but liquid and flowing. The brief *Otello* excerpt (a few lines before "Ora e per sempre addio" to a few lines after it) is, despite poorish sound, extremely exciting and moving. Through

(and this is true even of the recent recordings), the tenor demonstrates that dramatic singing is not inimical to the vocal line or a capacity for dynamic shading. After all, if a man can sing easily between *f* and *ffff* over two-thirds of his range, and can connect tones only by twisting one into another, he is not a dramatic tenor—he is just a loud tenor. Martinelli was a dramatic tenor.

The photos included with the album are interesting. So long as one must take both records or none, the set will be a wise investment only for the most unrestrained Martinelli fans. C.L.O.

SELLS OBERLIN: Recital

hymous: *St. Godric Songs*. Robert Jones: *Love Is a Bable*; *Ite caldi sospiri*; *I Lay Lately in a Dream*; *Goe to Bed veete Muze*. Purcell: *Hark! The Echoing Air*; *I Love and I Must*; *Music for a While*. Schumann: *Sängers Trost*; *Keine Rose*; *Ihre Stimme*; *Dein Angen*! Wolf: *Auch kleine Dinge*; *Ach, im alten War's*; *Auf ein altes Bild*; *Verschwiegene Liebe*; *Nun wandre, Maria*; *ist's*.

—Russell Oberlin, countertenor; Joseph Done, lute (in the Jones); Paul Maynard, harpsichord; Martha Blackman, viola da gamba (in the Purcell); Douglas Williams, piano (in the Schumann and Wolf). DECCA DL 10032. LP. \$4.98. • DECCA DL 710032. SD. \$5.98.

have been unable to find out anything about the St. Godric songs, and the jacket, though it sports full texts and translations (which are most welcome), gives no background information. They are fascinating *a cappella* apostrophes to St. Nicholas, Christ, and the Holy Virgin, written in Middle English. The intervals are intriguing, the melismatic turns most beautiful. The final song is begun and ended with the chanting of a Kyrie eleison.

The Jones airs seem to me only moderately interesting, though the first, *Love Is a Bable*, is delightfully witty; the Purcell selections are among the composer's greatest. All of this material is sung impeccably by the countertenor. Oberlin's voice, a warm one of fair body, strikes me as being far more communicative than that of his English colleague, Alfred Deller, who, for all his undoubtedly good musicianship, must deal almost exclusively in shades of white. Deller's 33-rpm pressing of *Music for a While* is the object of great adoration by connoisseurs, but it seems to me that Oberlin's sensuous, lulling version, tinged with a gentle vibrato quite absent from Deller's voice, is far the more interesting performance.

I am not quite prepared to accept Oberlin's efforts at Lieder, except in certain very special songs. The voice just does not have the variety of dynamics and color required by the Romantic song, and his German is none too authoritative. He has chosen his material well, though, and at least four of the songs of Side 2—*Sängers Trost*, *Auch kleine Dinge*, *Auf ein altes Bild*, and *Verschwiegene Liebe*—are quite satisfactory. The accompaniments on Side 1 are fine, if a little distant, but the piano is so poorly recorded that the Lieder that the competent, albeit routine, playing of Douglas Williams is most entirely wasted. C.L.O.

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“Instruction in Almost Every Phrase”

by Conrad L. Osborne

THE NOTION that by the summer of 1961 Jussi Bjoerling would be making his appearance in a series of recordings labeled “Famous Voices of the Past” would surely have been treated as either a joke or a calculated insult by any of his many devotees as recently as one season back. Yet, sadly, here he is, on a Rococo issue of dubbings from 78-rpm records, latest in a line of singers that includes such old-timers as Melba, Tadagni, Plangon, and Sembach. And Caruso.

The great Neapolitan himself appears now in Angel's Great Recordings series, the new disc being comprised of Zonophone and G & T recordings, with some duplications of titles already transferred by Rococo. And at the same time, the second and third volumes of Capitol's “The Beloved Bjoerling” anthology have also been put on the market. We are thus presented with the opportunity of reviewing the art of two great tenors as it is revealed in generous samplings of their early recordings.

Was Caruso really better than all the other tenors of the century? Was Bjoerling truly superior to his contemporaries? Yes, in both cases. And for all the important differences between them as artists, they shared an elementary vocal virtue which, more than any other, provided a basis for their greatness. This was an unfailing adherence to an unbroken vocal line, a continuity of vibration,

stration is in Bjoerling's treatment of the final two notes of the *Ingemisco* from the Verdi Requiem. The word to be sung is “*dextra*.” It is divided between two notes—the first syllable occurring on a high B flat, the second on E flat. This drop of a fifth crosses right over the transitional tones between middle and upper registers; further, it involves a change in vowel sounds, plus the articulation of a rather messy group of consonants (“*xtr*” is not exactly a vocalist's dream combination, though there could conceivably be worse: “*dfl*,” for instance). Bjoerling draws the straightest line between the two points; from a wonderfully free, ringing B flat, he proceeds *precisely* and immediately to the center of E flat. Both vowels are pure. The consonants are unmistakable. And, although the B flat is naturally a climactic note, the E flat is given its full value, and seems just as strong as the preceding tone. In case all this seems very matter of course to you, compare it with the performance of the next tenor you hear—as fine a vocalist as Gigli, to name one, finds it necessary to engage in an unobtrusive downward smearing of the tone in order to effect a firm connection between the two pitches.

Caruso's “*Una furtiva lagrima*” offers instruction in almost every phrase. The very opening is a revelation. Caruso sings it better than anyone else, simply because he sings exactly what is indicated. A quick check will disclose that he is just about the only tenor to do so. Di Stefano, for instance, who is at his very best in this aria, “hooks” into the first note by giving us just a suggestion of an approach from one full tone below the opening. The “u” sound is indistinct and lacking in a center; the “a” sounds—four of them in the first phrase—are a bit flat and broad, almost akin to the American “a” in “add.” Tagliavini, who used to cause a furor with this piece, lapses into that curious half-voice, at once white and unctuous, and quite alien to the sound produced at levels of *mf* and up. At the first phrase calling for a swelling of tone—“*Che più cercando io vo? — M'ama! Si, m'ama!*”—Caruso leaves the competition far behind. He first holds the tone on the word “*vo*” until one feels his lungs must burst, increasing volume and intensity all the while; then he explodes the tension he has built (in the listener, that is) with the glorious outpouring of “*M'amal!*” at just the point where one expects him to go no further. By the time he has moved through the repetition of the word (“*Si, m'ama!*”), he has tapered his tone down to the melting, spinning *piano* he gives us on “*Io vedo*.”

These albums are important additions

to the catalogue, especially where the earlier records are concerned. The Caruso titles were nearly all recorded in 1902 in Milan; the *Pearl Fishers* aria dates from 1903, and the *Mattinata* from 1904. It is quite impossible to come by clean-sounding copies of the originals today, and Angel has given us a record which, in view of the age of the recordings, sounds remarkably good. One need-



The unsurpassed Swede.



The great Neapolitan.

which assured them of beautiful, appropriately colored tone (always postulating an accurate instinct for proper shading, which both possessed to a marked degree) regardless of pitch, dynamic, or vowel. This is a much rarer thing than might be supposed. An excellent demon-

only compare the record with Rococo's which of course was cut from copies, to be aware of the difference the processing from masters can make. Angel's disc also contains nineteen selections against twelve on the Rococo; the only selection on the Rococo record that is omitted from Angel's is “*No, non chiuder gli occhi vaghi*” from Franchetti's *Germania*, interesting for the fact that Caruso was the creator of the role. He also created Maurizio in *Adriana Lecouvreur*, and was surely one of the first tenors to sing the *Mattinata*; both these selections are accompanied on the Angel and Rococo records by their composers (Cilea and Leoncavallo, respectively).

Naturally, the Caruso voice sounds lighter and more lyrical here than on his later records. The style, by and large, is not yet completely smooth. This version of “*E lucevan le stelle*,” for instance, is much less restrained than the commonly heard Victor disc (he also enters in the wrong key, though he and his accompanist, Cottone, sweat their way through this with great aplomb), and he broadens and exaggerates vowels in a way he abandoned later. Particularly interesting are the “*Questa o quella*,” sung here with less exuberance but more

a "ballata-like grace than in his 1908 edition with orchestra; the two Mefistofele arias; the "Celeste Aida," with the final B flat sung in the indicated mezzanine; the nearly perfect "Cielo e mar"; the first "Vesti la giubba," not quite as well controlled as it was to become; and all the songs (*Un bacio ancora, La mia unzone, Luna fedel, Non t'amo più, Tattinata*), which he sang as no one else.

The Bjoerling records are equally fascinating. Of greatest interest is Rococo's contribution, which contains many of the Swedish-language versions of standard arias. The Swedish version of "La donna è mobile" has even more bounce and life than his later Italian renditions, and the "Di quella pira," though somewhat altered by the strange Scandinavian sounds, is thrilling. His incomparable rendition of "Amor ti vieta" is here (in Italian), and his graceful "Di tu sei deele"—the only memento on LP of his singing in the role of Riccardo. (He was the originally scheduled tenor for the Toscanini broadcasts of *Ballo*, and it is a great pity he was unable to make these appearances, or to agree with Solti at the abortive sessions in the summer of 1960, for this was one of his great roles.) Of special interest also is the best of all versions of "Ch'ella mi creda libera" (in Swedish), the aforementioned gemisco, and the magnificent "Cujus nimam" from Rossini's *Stabat Mater*, with its soaring, Roswaenge-like high C major—Bjoerling's only competition here is Caruso himself, whose version has never been transferred to LP.

Some of the same titles turn up, usually in different versions, on the Capitol discs, which in all cases except the Rachmaninoff songs (sung in English) present original-language renditions. I am particularly happy to see his "Salut! de neure," though it is deprived of its recitative, "Quel trouble inconnu me pénètre"; his 1944 "Addio" from *Cavalleria*, marginally superior to the excellent performances in the complete Victor recordings; and the "Ah! lève-toi, soleil!" from Gounod's *Roméo*, a role which he sang memorably with Sayão and which, it is said, he was to have recorded. Welcome, too, is his "O soave fanciulla," in which he is partnered by Hjördis Schymberg, soprano who sounded rather shrill at the Met after the war, but who, except for a chilly-sounding high C at the end of the scene, sings quite well here. It's rather too bad that room couldn't have been made for their version of the *Rigoletto* duet, which found Bjoerling in distinctly better voice than in the complete recording.

The volume of songs does not offer much significant music, but it does present an abundance of ravishing singing. He is unsurpassed in the Swedish numbers (in fact, he is almost without competition in the domestic catalogue); my favorite of them all is the folk song, "Ack Värmland, du skona. The Italian songs (*Matinata, O sole mio, Ideale*) are rendered effortlessly, meltingly, though without the final blandishment that makes them irresistible. A delightful infusion is *Jeannie with the Light Brown Hair*, which he sang often in concert. His English, by the way, was excellent; remember a broadcast on which he sang *Rose of Tralee* in almost McCormackesque accents.

The sound on all these records is quite satisfactory. It is comforting to know that the legacies of two magnificent singers will remain with us, at least for a while.

(Bjoerling fans and vocal rarity collectors will be interested in a complete discography, thirty-nine pages in length, which has been compiled by Rupert P. Seemungal. It lists all matrix numbers (including re-pressings on all three speeds) of all Bjoerling recordings released to date, including the Bjoerling Quartet records on which he is the boy soprano, and early Swedish tenor discs made under the pseudonym of Erik Odde. Priced at \$2.00 it should prove of great assistance to the vocal connoisseur. Interested readers should write Mr. Seemungal at 116 Woodford Street, Port-of-Spain, Trinidad, West Indies.) C.L.O.

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Young Love and Lifting Laughter When the Carnival Comes to Town

"Carnival." Original Cast Recording. M-G-M E 3946-OC.
\$5.98 (LP); E/S 3946-OC, \$6.98 (SD).

THE BIGGEST DRAW in town is the circus—not that gargantuan cavalcade of acts wheeled into Madison Square Garden each year, but Schlegel's Grand Imperial Cirque de Paris, a wonderfully imposing name for the seedy little run-down enterprise that forms the *mise en scène* for New York's latest smash hit, *Carnival*.

From material written by Helen Deutsch, Michael Stewart has concocted an affecting tale of almost classic simplicity. A naïve little country girl, never before away from her own small village, joins a circus and finds love. Before this happens, the usual complications occur, proving that the course of true love runs no more smoothly among circus folk than in any other strata of society. But Stewart tells

the familiar story with honesty, humor, and much genuine emotion, and he has brilliantly contrasted the artlessness of the waif Lili with the gaudy, hurdy-burly of carnival life.

Bob Merrill, onetime writer of popular songs and more recently composer of the music for the Broadway shows *New Girl in Town* and *Take Me Along*, has done nothing to compare with his masterly score here. In *Carnival* he has produced music that has color, pace, imagination, and the power to create mood and atmosphere as well as to convey insight into the characters of the drama. It has not been written with one eye on the Hit Parade, although *Love Makes the World Go Round*, a strangely sad little melody, seems destined for wide

popularity. It is this wisp of a tune, faintly played on an accordion, that introduces us to the slightly tarnished atmosphere of Schlegel's circus into which walks Lili.

Lili, of course, is Maria Alberghetti, one of the sweetest-voiced sopranos to reach the Broadway scene in many years. Hers is an enchanting performance throughout, as she skillfully changes from the bewildered newcomer who sings *Mira (Can You Imagine That?)*, one of Merrill's real inspirations, to the girl dazzled by Marco the Magnificent in *A Very Nice Man*. But true love for Lili lies in another direction, and in the lilting *Yes, My Heart*, Miss Alberghetti joyously sings of her discovery. With the gay *Beautiful Candy*, she has become fully a part of circus life and wants everyone to share her happiness in it.

The other roles are equally well realized. The puppeteer with whom Lili finally falls in love is played by Jerry Orbach, not only a good actor but

a good singing actor, whose *Her Face and Everybody Likes You* are particularly fine. In the rousing *Sword, Rose, and Cape*, James Mitchell manages to project some of the phoniness of Marco the Magnificent, and is later heard to advantage (though all too briefly) in a duet with Kaye Ballard called *It Was Always You*. Miss Ballard, an excellent comedienne, isn't really given many opportunities to shine here, but when one appears—as in *Humming*, the duet with Henry Lascoe (Schlegel)—she doesn't pass up the chance to make the most of its lines. In *The Rich* an unlisted member of the cast gives such a marvelous impersonation of the late Douglas Byng that I feel he should have merited mention in the notes.

Both versions enjoy good sound, the stereo a trifle drier and brighter, an effect which somehow seems to give the performances more zip. *Carnival* may be an even better show to see than hear, but I can't imagine it from this lively and lovely recording.

J.F.L.

Comics from Coast to Coast

"The New Frontier." Mort Sahl. Reprise R 5002, \$4.98 (LP). **"Will Failure Spoil Jean Shepherd?"** Elektra EKL 195, \$4.98 (LP). **"Here's Milt Kamen!"** Capitol W 1565, \$4.98 (LP); SW 1565, \$5.98 (SD). **"Dick Gregory in Living Black and White."** Colpix CP 417, \$3.98 (LP). **"Selected Short Subjects."** Wayne and Shuster. Columbia CL 1636, \$3.98 (LP).



Dick Gregory of Chicago.

THAT cerebral dean of America's topical comedians, Mort Sahl, feels strongly about public reaction to his first sallies of wit against the Kennedy Administration. "I've been accused of being a Republican agent," he told columnist John Crosby. "The editor of a Stanford University paper said I never attacked Nixon with the vehemence I attack Kennedy. . . . The Democrats, with fists poised, keep saying: 'Well, he's trying very hard and you shouldn't bother him when he's trying.'"

Sahl was one of the few comics who went to the mat with—and frequently pinned—the fat cats of the Eisenhower Era. It is altogether fitting that he continue the tradition. But—and this is a king-size but—I for one find few leg slappers in his first

recorded assault on the new order, *The New Frontier*, taped at San Francisco's night club, the hungry i. The bite of the saber slashes he dealt the Know Nothings of the Fifties is missing; his gags are neither very satirical nor very risible. For example, he builds a rather elaborate routine on Robert Kennedy's appointment as Attorney General, which leads only to the rather limp punch line: "Little Brother is watching you." On the whole, Sahl's fifty-minute monologue strikes me as heavy on discourse and light on wit: he is firing buckshot, and missing, when he should be zeroing in with a rifle.

Across the nation in Greenwich Village's One Sheridan Square, another tape recorder preserved for Elektra a monologue by Jean Shepherd that is no

droller than Sahl's. A man of many parts—writer, actor, TV host—Shepherd depends heavily upon local mannerisms to mine laughs. These pall rapidly, however, at least to my ear, exposing the threadbare material beneath. His *Little Orphan Annie* sequence, rich in promise but disappointingly developed, is a case in point. Will Jean Shepherd Spoil Failure? Only his next recording will tell us.

Capitol balances the New York account with the richly comic comments of Milt Kamen. Here is a droll gadfly whose needle penetrates deeply but is lubricated by a profound sense of fun: "I write sometimes for the Reader's Digest. It's not hard. You just copy out an article and mail it back in." His most effective sequence concerns a giant tomato that terrorizes a town and leads a world-wide revolt of vegetables—a wildly funny fantasy. He also dissects Hamlet ("A nervous kid . . . he's got a problem with his mother.") and comes to a fracturing finish with *The Whale Mating* ("It sounds rotten when you tell it, but it's beautiful to see.")

Setting up their mikes in Chicago's Playboy Club, Colpix caught on the wing a truly different comedian, Dick Gregory. A Negro, Gregory never strays far

from the problems of his race in a white man's society; while his wit is cloaked in a deceptively gentle delivery, it is corrosive and bitter. But at the same time Gregory is consistently funny, and he focuses a healthy ridicule on the sociological absurdities of our world:

"Mr. President, can I get into your outer space program?"

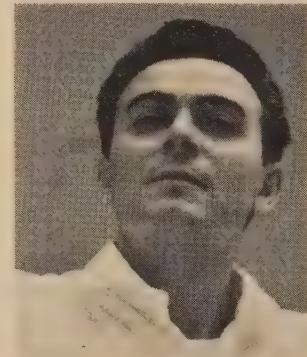
"What for?"

"Well, I can't go to school down here."

Almost unique among major comedians, Canadians Johnny Wayne and Frank Shuster write all their own material. This record, wholly their own creation, offers humor of a high order, brilliantly conceived and brilliantly presented. Each of twenty-two aural vignettes is shaped upon an interview in which Shuster portrays a journalistic straightman and Wayne, a mimic of genius, plays a variety of bizarre characters. By turn, he is a professional Whiskey Taster, Public Enemy Number Three, a Vampire. Unfortunately, the identical structure of each situation blunts the cumulative effect. But, considered individually, each episode is a gem of humor reflecting the light of laughter from many facets. O.B.B.

Chosen from Broadway's Best— Songs of Nearly Four Decades

"Overture . . . American Musical Theatre." *Hugo Montenegro and His Orchestra. Vol. 1, 1924-1935; Vol. 2, 1935-1945; Vol. 3, 1946-1952; Vol. 4, 1953-1960. Time S 2035/38. \$5.98 each (Four SD).*



Hugo Montenegro

TIME'S TRIBUTE to the musical theatre is a wonderful four-volume encyclopedia containing 116 songs from sixty-five Broadway musicals presented between 1924 and 1960. Only Rudolf Friml—whose *Rose Marie* opened almost two months to the day earlier than Gershwin's *Lady Be Good*, the first entrant here—is excluded from this ambitious representation of nearly four decades of America's finest writing for the musical stage. Although it's difficult to understand how the dividing date lines for each album were determined—certainly the style in musicals did not change overnight in 1935, or 1946, or even 1953—some such division of time was necessary, and almost any would have seemed arbitrary. A comprehensive coverage of a whole field may preclude any really detailed discussion, but it does

provoke some general conclusions. I am left with the conviction, for instance, that Jerome Kern was the greatest writer of pure melody the American theatre has ever known, not even excluding Victor Herbert. I would also affirm that nobody had a greater talent for inventing complex and unusual rhythmic songs than George Gershwin (with an able assist from brother Ira's intricate lyric patterns) and that Rodgers wrote more wonderful music in the period of his association with Larry Hart than he ever composed in the ensuing years. In a compendium of this scope, I feel that both Arthur Schwartz and Harold Arlen deserve more recognition for their contributions to the musical scene than the one song with which each is represented. Finally—and this is embarrassing to admit after my fre-

quently expressed indifference to them—I find that the songs in Vol. 4 (1953-1960) stand up remarkably well against many of the earlier numbers.

The orchestral arrangements, the work of either conductor Maury Laws or Jim Tyler, are all brilliantly conceived, in the best modern style, and will doubtless please most listeners. I myself can't help wondering if the earlier songs would not have been doubly effective arranged in the style prevailing when they were originally composed. After hearing the version of *I Got Rhythm* in Vol. 1, I played an old 78 recording of the song by Ohman and Arden and was quite forcibly struck by how much better it seemed in their spare orchestration than in the

rather flamboyant Montenegro setting. Needless to say, Ohman and Arden's sound appeared very puny against the tremendously wide-ranged, big-hall stereo sound Time has provided, however.

The actual physical presentation of these four albums is a model of what such things should be but seldom are. Handsome, sturdy double-fold albums list the complete orchestral personnel, the shows from which the recorded songs were taken, the year of their presentation, and the names of composer and lyricist. The notes for Vols. 1 and 2 are by Edward Jablonski, those for Vols. 3 and 4 by Stanley Green; both annotators provide an abundance of authoritative information.

J.F.I.



Tony Mottola

New Strike in an Old Lodge

"Folk Songs, Guitars, Banjos, Recorders, Flutes." Tony Mottola and His Ensemble. Command RS 823, \$5.98 (SD).

IT WAS INEVITABLE! No two phonographic vogues as successful as those of popularized folk materials and stereo spectaculars could long coexist independently. And those who looked with foreboding on such miscegenation are in for a surprise. It is to the everlasting credit of Mr. Mottola that he brings about a true marriage of the most engaging qualities in both idiomatic techniques.

Previously best known as a skilled guitar or banjo sideman (featured in many of Command's "p.-&-p." percussion series, as well as elsewhere), Mottola here demonstrates unsuspected gifts—including the paramount one of good taste—as an arranger. He has a genuine affinity not only for the jaunty lift of such vivacious folk-dance tunes as *Skip to My Lou*, *Buffalo Gals*, *Kemo Kimo*, *O Susanna*, and *Golden Slippers*, but also for the poignant ballad expressiveness of *He's Gone Away*, *Wayfaring Stranger*, *Nobody Knows the Trouble I've Seen*, *Black Is the Color of My True Love's Hair*, *Good Night Irene*, etc. Even more unexpectedly, he eschews eccentricity as well as sensationalism in his superbly piquant scorings, in which percussion itself is employed only discreetly and the primarily featured timbres are the appropriate ones of guitars (including true classical as well as "country" and electronic types), harmonica, and accordion—spiced with occasionally wholly delectable solo passages for

various types of piping recorders, lyrical flutes, a perky piccolo, and a somber or rowdily slap-happy bass clarinet.

Amazingly, all of these last-named wind instruments are played by one protean artist, Stanley Webb, demonstrating here a versatility surpassing even that of Command's other outstanding jack-of-all-trades, Phil Bodner. All his present colleagues play with equal relish, and Mottola displays considerable versatility of his own both as instrumentalist and leader-arranger. It is the Webb performances, however, which, scarcely less than the many other musical and sonic appeals, give this disc its unique charm.

A more round-about way of italicizing the whole program's stature is to compare it with Mottola's (and most of the same players') current companion release, "Roman Guitár," Command RS 816 SD. In that disc there is also a wealth of (naturally quite different) tunefulness, the performances are no less virtuoso if considerably heavier-handed, and the markedly stereostic recording is every bit as gleamingly pure and open. But there the arrangements too often sag into professional clichés and the readings, for all their vigor, achieve only synthetic exuberance. Hearing that album, one realizes all the more forcibly the rarity of true inspiration and one raises unqualified hosannas to a program as stimulating and rewarding as the present "Folk Songs." R.D.D.

"The Most Popular Guitar." Chet Atkins. RCA Victor LPM 2346, \$3.98 (LP); LSP 2346, \$4.98 (SD).

In the course of ten years Chet Atkins has emerged from the relative obscurity of the radio program Grand Ole Opry to become the most recorded artist on the RCA Victor roster. An extremely accomplished guitarist, Atkins is completely at home in both popular music and the classical guitar repertoire. On this occasion he turns his talents to the songs of Gershwin, Harry Revel, Mabel Wayne, and other popular composers, in performances obviously designed to beguile rather than dazzle the listener. The virtuoso touches in his playing—and there are many—are never overexploited, but are nicely integrated into seductive and amiable performances.

A good-sized string orchestra, plus a small brass section, support his performances beautifully; but intently as I listened, I failed to hear the "warm vocal group" which, according to the liner notes, was supposed to be giving Atkins its all. J.F.I.

"Liane Sings Berlin Cabaret Songs of the 20s." Vanguard VRS 9088, \$4.98 (LP).

A few autumn leaves have drifted down the Danube since Vanguard last offered us an hour with their charming Viennese thrush, Liane. In this program of Berlin songs from the 1920s, Liane re-creates with her true, intimate voice the ballads of love and love lost that once lilted through the cafés of the German capital. Unfortunately, her choice of songs fails to reflect the cynicism and intellectual

ferment that also seethed in Berlin during this same period. Nonetheless, Liane spins a web of vocal enchantment. In her style, a brittle sophistication blends with a velvet sentimentality, exactly catching the mood of international café society. Try her lovely *Das War in Schöneberg* for a stunning sample of her art. The Boheme Bar Trio backs her impeccably and also provides a half-dozen delightful instrumental interludes. As with each of Liane's records heard to date, I recommend this one unequivocally. Superlative engineering. O.B.B.

"Crazy Rhythm." The Guitars Unlimited Plus Seven. RCA Victor LSA 2371, \$5.98 (SD).

"Futura." Bernie Green and His Orchestra. RCA Victor LSA 2376, \$5.98 (SD).

In the first of these latest "stereo-action" programs five anonymous guitarists with percussion and woodwinds jet the series into dizzying orbit; in the second Green augments what are probably many of the same players with a mysterious "Tonalizer" and "Animated-Tape" dubbing-and-splicing trickery to blast you out of this world entirely. If the rhythms themselves aren't particularly crazy in the former, the eyeball-swiveling sonic motion certainly is—arbitrarily much of the time, but amusingly effective in the scampering hoofbeats of the *Donkey Serenade*, the sizzling ratchets and clicking drumrim sticks of *Puppet on a String*, and the merry-go-round castanets of *Lady of Spain*.

"Futura," however, while no less "active" and even more imaginatively scored (particularly in the vibraphone antiphonies of *Steel Bones* and Green's original *Ping Pong*, or in the jumping-bean brass of his *Pentagon*) really lives up to its name with its pasted-up montage of jagged trumpet tone and other tape bits in the fantastic *Kiss of Fire*, *My Heart Sings*, and the final reprise of the title tune. And whatever a Tonalizer may be, it apparently is largely responsible for the strangely echoing twangs, burbles, and gurgles in *Under Paris Skies*. The electronic music and *musique concrète* boys had better watch out: surely they have never appealed so provocatively or to so wide an audience as do the present sugar-coated experiments in and *divertissements* on the sound of the future." R.D.D.

"Portrait of My Love." Steve Lawrence; Orchestra, Don Costa, cond. United Artists UAL 3150, \$3.98 (LP); UAS 6150, \$4.98 (SD).

Steve Lawrence, a singer who has been around for quite some time, often sounds more like Sinatra than does Sinatra himself, although he lacks the latter's ability to swing a number and to use jazz accents effectively. Ballads are definitely his forte, and they dominate this program, which mixes easy-paced standards with obscurer vocal plaints in the same vein. With the exception of his overcute up-tempo version of *Exactly Like You*, Lawrence sings these songs with understanding, restraint, and good taste, and I should like to add a special word of praise for his impeccable phrasing. Six arrangers have worked on the orchestral accompaniments, and have served the soloist well. I particularly liked Frank Comstock's settings of *More Than You Know* and *Second Time Around*. J.F.I.

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CIRCLE 4 ON READER-SERVICE CARD

ootlight Percussion." Terry Snyder and His Orchestra. United Artists WWS 8508, \$5.98 (SD). Neither the "Ultra-Audio" series' "wall-wall" stereo nor Mr. Percussion's thirteen-man band has ever scintillated more glitteringly than in a superb arrangement of *If I Were a Bell* appropriately dominated by pealing chimes, jingling Chinese bell tree, and gleamingly pyramiding brass. An atmospheric sound of Music with trombone and trumpet antiphonies, and sparkling *Till There Was You*, *Everything's Coming Up Roses*, *The Gentleman Is a Dope*, *Give My Regards to Broadway*, etc., are less rational in their overelaborate scorings and now conventional channel switchings, but even at their fanciest are exaggerated stereo sonics here are joy to one's ears. R.D.D.

Music from The Happiest Girl in the World." Frank DeVol and His Orchestra. Columbia CL 1629, \$3.98 (LP); CS 8429, \$4.98 (SD).

Columbia has come up with an orchestral recording of the score of *The Happiest Girl in the World* which is infinitely more attractive than its original cast album. This time Frank DeVol is responsible for the sparkling arrangements and musically sensible presentation of the Offenbach music used in the show. Avoiding overarranging these basically simple operetta tunes, DeVol has provided neat, polished arrangements: the frothier songs bubble along, while the big romantic ballads and waltzes make their mark in glistening and warm settings. The whole conception is musically valid and has been recorded in beautiful sound. The album is most confidently recommended to those who want this delightful music uncluttered with lyrics or the weak vocal efforts of the current Broadway cast. J.F.I.

Am the Wee Falorie Man." David Hammond; guitar accompaniment. Tradition TLP 1028, \$4.98 (LP).

A lovingly shaped program of ballads from Belfast and its North Ireland hinterland, these songs stand apart from the mainstream of Irish folk song, showing profound affinities to Scotch and English forebears. But even relatively unEnglish ballads such as *Early, Early Ill in the Spring* and *I Wish I Was a Lad Again* have undergone a delightful Gaelic sea change in the channel crossing. Belfastman David Hammond sings with quiet but genuine enthusiasm. His lean, flexible baritone and uncluttered delivery allow the songs to rise or fall on their own merits—and they rise delightfully. To name but a few, *I'll Tell My Ma*, *The Wee Falorie Man*, *The Gallant Forty Twa*, and *'Tis Pretty To Be in Ballinderry* are all ballads of instant and lasting appeal. O.B.B.

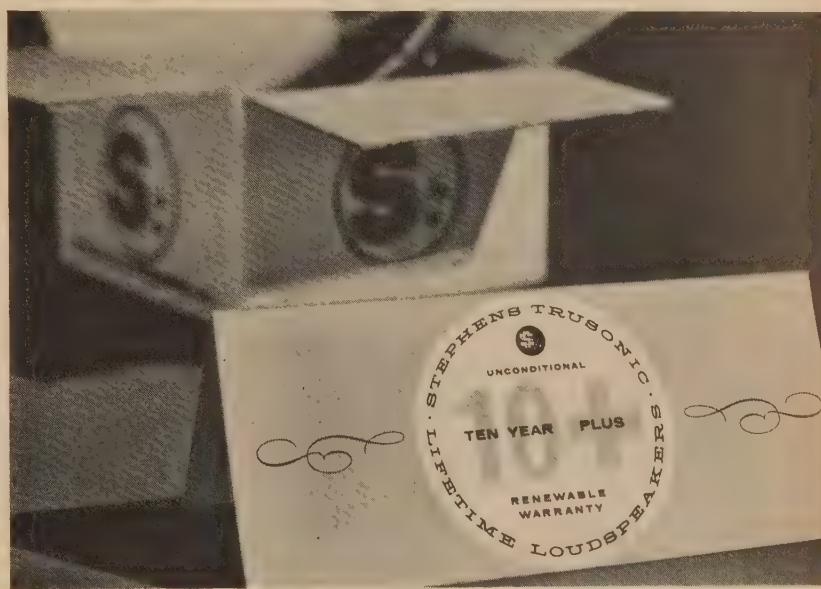
a Dolce Vita." Recording from the sound track of the film. RCA Victor FOC 1, \$4.98 (LP); FOS 1, \$5.98 (SD).

Ennio Rota, who composed the music for the Italian film *La Dolce Vita*, is obviously a man who knows a good one when he writes one. His haunting title tune, which recalls the equally haunting *Third Man Theme*, crops up throughout this recording in various guises—in versions by a small combo,

an organ, a piano, and later a large orchestral group. There are, in addition to this bittersweet melody, several other enchanting numbers: a torrid, smoldering *Blues*; a gentle *Notturno*, with an oddly English flavor to it; and perhaps loveliest of all, a delightful, and very Continental, tune titled *Canzonetta*. Add to Rota's music such oddities (unless one has seen the film) as Funic's *Entrance of the Gladiators March*, a rather wild *Jingle Bells*, and a Dixieland version of *Yes Sir, That's My Baby*, and you know that the score does not lack variety. I was utterly absorbed. J.F.I.

"My Concerto for You." Russ Conway, piano; Michael Collins and His Concert Orchestra. M-G-M E 3868, \$3.98 (LP).

Russ Conway's program of popular piano concerto music ranges all the way from Adinsell's *Warsaw Concerto*, which started the whole trend, through *Cornish Rhapsody* and *Dream of Olwen*, to *Till* and *La Mer*. It is a much better-balanced collection than most of its kind, and instead of pushing the showier pieces beyond their limitations, the English pianist plays them in a semi-bravura style that is highly effective. I enjoyed even more his lyrical and reflective performances of the more serene numbers, particularly *Forgotten Dreams* and *La Mer*. The large Michael Collins Concert Orchestra, heavily endowed with strings, provides excellent orchestral support, but the choral group, heard on some numbers, might well have been dispensed with. J.F.I.



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CIRCLE 61 ON READER-SERVICE CARD

"Trenet of France." Charles Trenet; Orchestra. Capitol T 10278, \$3.98 (LP); ST 10278, \$4.98 (SD).

Trenet, the perennially boyish boulevardier, sounds as youthful and exuberant in this new recording of a dozen of his own songs as he did over twenty years ago. This is particularly true of his new versions of such vintage Trenet chansons as *Je Chante, Y'a d'la joie*, *Fleur bleue*, and *Boum*, which all have the remembered *joie de vivre*. They also have, I might add, one or two vocal tricks Trenet must have acquired on his American tour of the mid-Forties. The newer songs, with the exception of *Le grand café*, a wry commentary on the gullibility of café society, do not quite come up to the level of the composer's prewar numbers, and Trenet's rose-colored view of life and love, as expressed in his lyrics, tends to become

a little monotonous. Two songs stand apart, though; their lyrics are by Paul Verlaine and La Fontaine. J.F.I.

"Billy Edd: U.S.A." Billy Edd Wheeler; Joan Sommer; guitar accompaniment. Monitor MF 354, \$4.98 (LP).

Here is an arresting excursion into a byway of the folk song renaissance. Billy Edd Wheeler, a balladeer out of Highcoal, West Virginia, blazes the way, splendidly abetted by the dark, rich contralto of Joan Sommer. Wheeler is an authentic original, whose program centers on folksy ballads of his own composition spiced with several fascinating variations on traditional staples. Wheeler's own works draw heavily upon familiar airs and turns of phrase, but the finished product is a poetry all his own; with the exception of his cowboy-type songs, it is a poetry that merits

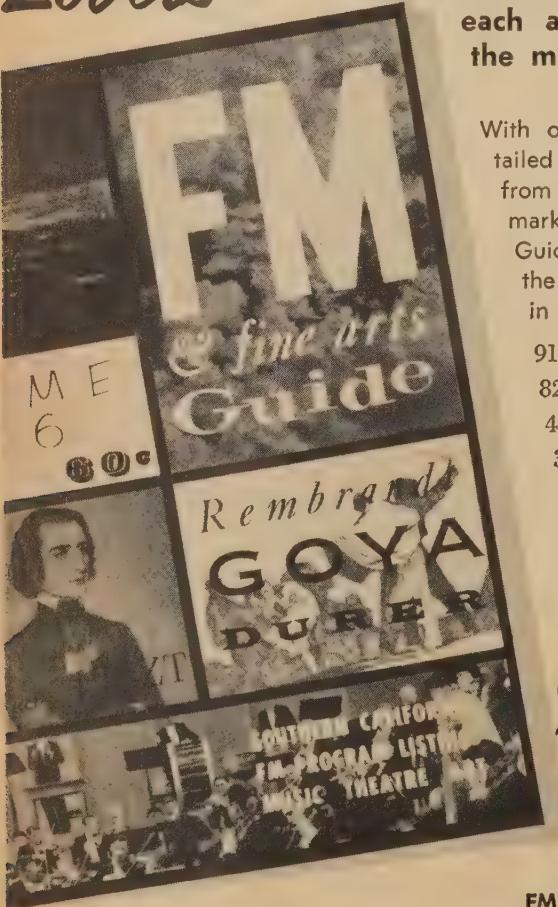
attention. Throughout, Wheeler's unaffected, thoroughly folksy voice excellently counterpoints his art—which is more subtle than it first appears: his novel twists on the hardy perennial *Black Jack Davy* display his qualities at their best. For me, however, the high spot of this fine record is Miss Sommer's deep-throated, deeply moving singing of *Jesus Walked This Lonesome Valley*. Monitor's sound is close-to and utterly transparent. Jaded folk song buffs will find a fresh, clear stream here. O.B.B.

"Zungo! Afro-Percussion." Olatunji and His Ensemble and Chorus. Columbia CL 1634, \$3.98 (LP).

We have had other African visitors who have demonstrated various combinations of native drumming and tribal chants with American jazz and Latin-American idioms, but none has succeeded as well as Babatunde Olatunji—probably because he concentrates largely on the techniques of his own continent and his own fertile imagination. Composer (or arranger) of all the materials here, as well as starred singer in a choir of thirteen men and women and starred drummer in a six-man percussion group (augmented by three trumpets, two bassists, a woodwind and a guitar player), Olatunji is a Nigerian of the Yoruba Tribe, whose benign countenance in an impressive jacket photograph is belied by the passionate fervor of his chanting and drumming. I liked particularly the satirical solo song *Jolly Mensah* and the exultant ritual-like *Philistine*, although the more Latin-Americanized *Ajua*, while perhaps too long, achieves powerful momentum and impact. But throughout, the intricately interweaving and cross-tugging drumming is fascinating as well as exciting, and its thunderous clatterings and throbings are solidly captured in extremely bold, high-level recording which is beautifully lucid and broadspread. R.D.D.

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CIRCLE 31 ON READER-SERVICE CARD

"Donnybrook!" Original Cast Recording. Kapp KDL 8500, \$5.98 (LP); KDS 8500, \$6.98 (SD).

An Irish musical ought to have a little magic, and though *Donnybrook!*, fashioned from Maurice Walsh's story *The Quiet Man*, has several other excellent qualities, magic isn't among them. It has style, sensibility, unpretentiousness, and a quiet charm—but no magic. And nobody utters a begorra, twirls a shillelagh, or mentions leprechauns, the Ould Sod, or even *The Little Folk* all evening. An Irish musical ought to have at least one begorra.

For this tale of all's well that ends well, Johnny Burke has written lyrics not exactly inspired but well up to the current standard, and a most ingratiating set of tunes, which sound even better to me on this recording than they did in the theatre. No prettier ballad, Irish or otherwise, graces any current score than *The Day the Snow Is Melting*, superbly sung by Eddie Erickson. Joan Fagan, who makes a most winsome Irish colleen, sings most appealingly two charming ballads, *He Makes Me Feel I'm Lovely* and *For My Own*. The vigorous rhythm of *A Quiet Life* suits the robust voice of Art Lund, although he also has fun, with Charles C. Welch, in the duet *The Lovable Irish*; and Susan Johnson, an admirable comedienne in the Vivienne Segal manner, is provided with a sardonic song called *Saa*.

Was the Day which she sings with undisguised relish. Miss Johnson also makes a perfect foil for Eddie Foy, and their teamwork in both *I Wouldn't Bet a Penny* and *Dee-Lightful Is the Word* is really delightful. In addition Burke has written rousing ensemble numbers in *Sez I* and *Donnybrook*, and a tender, heart-warming song, *A Toast to the Bride*, beautifully sung by Clarence Nordstrom, who was playing leading roles in Broadway musicals back in 1916.

The score has been arranged and orchestrated by Robert Ginzler, who has had the good taste to dispense with the blast and blare that seems so fashionable these days. I have heard only the stereo version, and was disappointed that so little advantage had been taken of the new medium. Apart from this small complaint, I find the disc has been extremely well engineered and the sound is extraordinarily fine. J.F.I.

"Voices in Fun." The Four Freshmen; Orchestra, Billy May, cond. Capitol T 1543, \$3.98 (LP); ST 1543, \$4.98 (SD).

Showing a complete disregard for the venerable age of these old standards, this quartet proceeds to treat them with a considerable amount of vocal flippancy. Sometimes the performance gets a little too far out for me, but those who enjoy the group's hip and very personalized vocal stylings will thoroughly enjoy the entire proceedings. I imagine Peggy Lee will raise an eyebrow at their *a cappella* treatment of *Manana*, and Dorothy Fields may easily do the same if she hears the updated lyrics introduced into her *On the Sunny Side of the Street*. But when the boys are swinging, even as hesitantly as in *I Can't Give You Anything but Love*, things really do move. Billy May enters into the fun with some playful orchestral arrangements which admirably complement the artful vocal setting Dick Reynolds has provided for the quartet. J.F.I.

"German Beer-Drinking Music." Various Instrumentalists and Vocalists. Capitol DT 10008, \$4.49.

The first of Capitol's new "duophonic" stereozations of monophonic masters to come my way doesn't approach true channel differentiations as closely as the recent RCA Victor Toscanini metamorphoses, but by what is apparently discreet frequency division and generous reverberation enhancement it does accomplish its stated purposes of LP enrichment and expansion. Undoubtedly duophony heightens the presence and immediacy of this lustily authentic documentary, although without access to the original version I can't be sure that it may not also emphasize the occasional hardness of Alphons Bauer's zither tone and the inherent coarseness of Walter Schacht's *Blasorchester* timbres. But certainly it doesn't blur the intelligibility or enthusiasm of Otto Storr and the Comedien Quartett's or Fred Rauch's vocal choruses, and it conveys infectiously the beery geniality and gusto of characteristically unbuttoned Munich music making. R.D.D.

"San Remo Festival—1961." Epic LN 3784, \$3.98 (LP); BN 600. \$4.98 (SD).

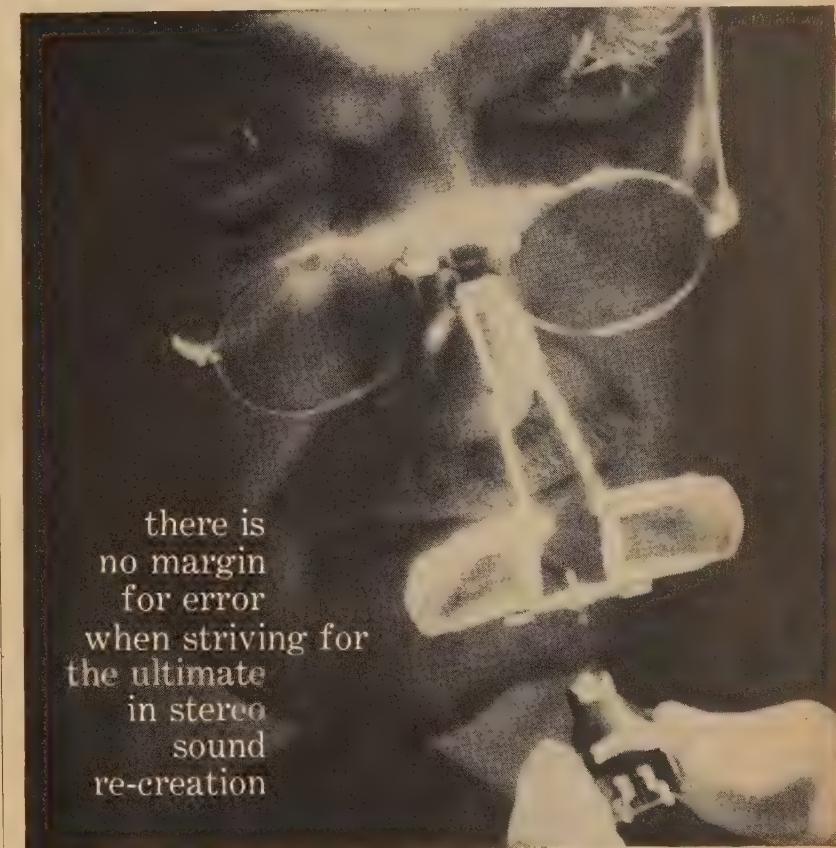
Epic's engineers have surpassed them-

selves in this brilliant recording of the twelve finalists in Italy's 1961 San Remo Festival. [For a full account of this annual affair, see "A Hot Time in San Remo," p. 36.] In the past the Riviera resort has given us such solid international hits as *Volare* and *Ciao, Ciao Bambina*. But in 1961—catastrofe! Of the three top tunes, *Al di là* (Beyond Everything) is an exercise in banality both musically and in the overripe performance of songstress Lys Assia; *24 Mila Baci* (24,000 Kisses) is all loud, jangling vulgarity, with Rob Nebbia belting it out like a caricature of Domenico Modugno; only *Il Mare Nel Cassetto* (My Sea), a straightforward ballad of pleasing melody and pleasing lyrics, seems to possess any substance at all. Of the also-rans, *Notturno Senza Luna* (Nocturne Without Moon) strikes me as equal, if not superior, to the leaders.

All told, it seems to have been a lean year at San Remo. O.B.B.

"Ballads of the Cossack." Romanoff Singers, Ivan Romanoff, cond. Columbia CL 1608, \$3.98 (LP); CS 8408, \$4.98 (SD).

Ivan Romanoff of the Canadian Broadcasting Corporation introduces a strikingly gifted eighteen-voice choir in a handsome assemblage of Russian songs. Here staples like *Meadowland*, *The Volga Boatman*, and *Two Guitars* sound very fresh and very robust; less well known but just as memorable are the rollicking *Along Peterskoy*, the haunting World War II hit *Moscow Nights*, and a very catchy Cossack ballad called *Riders from the Don*. The performances flash with Slavic fire and Columbia's engineers catch every flicker. O.B.B.



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JAZZ



Pepper Adams—Donald Byrd Quintet: "Out of This World." Warwick 2041, \$3.98 (LP); S 2041, \$4.98 (SD).

The Adams-Byrd Quintet is a regularly organized group (with Herb Hancock, piano; Laymon Jackson, bass; and, for this recording only, Jimmy Cobb, drums) led by two musicians who, like Miles Davis, had high praise showered on them before they had really earned it. Both, after several years in the spotlight, are now showing the talents for which they were prematurely praised. Byrd in particular has become an unusually lyrical trumpeter with a sensitively flowing style especially effective on ballads, and a strong melodic sense that makes all of his lines extremely attractive. Adams, after a period of making his baritone saxophone sound like a drain pipe in distress, is developing a full, rational tone and a sense of structure. Their men work well together, and Hancock, a very effective two-handed pianist, skirts neatly around the clichés of the currently fashionable gospel chordings. The group is still far from infallible; the first side of this disc is much better than the second.

Frankie Brown Trio: "Bass, Vibes, Drum." Musicor 2000, \$4.98 (LP); 3000, \$5.98 (SD).

Frankie Brown, the leader of this new trio, plays drums, but the focal point of the group—and its whole *raison d'être*—is a vibraphonist named Fred McCoy who seems to have absorbed the Milt Jackson technique in its entirety. However he arrived at his present state, McCoy is a fascinating vibraphonist and, since his accompanying instruments are bass and drums, he is on all the time. The trio has devised a variety of changes in tempo and approach, and McCoy plays with a vitality that keeps the rhythm pulsing all the time. Despite its limitations, this is a highly interesting group.

Duke Ellington and His Orchestra.

"Piano in the Background." Columbia CL 1546, \$3.98; CS 8346, \$4.98 (SD).

There are flashes of great Ellington in these performances and they might have been more frequent were it not for the lumbering drumming of Sam Woodyard and a strange mike balance that muffles the trumpet section. Despite the title, Ellington is very noticeably present on piano and not just in the background. He has gone back through his remarkable library of past successes to find the tunes for this program—*Rockin' in Rhythm*, *Happy Go Lucky Local*, *It Don't Mean a Thing, What Am I Here For*, *Kinda Dukish*, *Main Stem*, *Midriff*,

I'm Beginning To See the Light, *Take the "A" Train*, and *Perdido*. Duke himself plays with great zest. He starts and finishes every piece, takes an occasional solo in the middle, and there could easily have been a lot more of him. The band has the customary Ellington solidity despite the poor trumpet balance, and such standbys as Johnny Hodges and Harry Carney inject typical solos. But the group must constantly fight the stodgy rhythms imposed by Woodyard. One unusual aspect is the inclusion of three arrangements not by either Ellington or his alter ego, Billy Strayhorn. Bill Mathieu has contributed interesting new treatments of *I'm Beginning To See the Light* and *It Don't Mean a Thing*, and he writes particularly well for the Ellington saxophones. The other outside arranger is Gerald Wilson, who has sketched a wild version of *Perdido*. Despite the dross, here's a mine of good Ellington.

Don Ewell Quartet: "Man Here Plays Fine Piano." Good Time Jazz 12043, \$4.98 (LP).

Don Ewell is one of the finer exemplars of stride piano and its associated styles. It is a distinct pleasure to hear a piano played with his discriminating authority, but for all his merits, he is a rather subdued performer, scarcely in the same league with such masters of the idiom as James P. Johnson, Fats Waller, or Earl Hines. The primary excitement here comes from clarinetist Darnell Howard. Howard's full, seasoned tone adds a piquant element of elegance to his flowing, singing solos as he sails through such tunes as *Everybody Loves My Baby*, *Keepin' Out of Mischief Now* and his own *Green Swamp*. Between them, Howard and Ewell play a quietly sassy type of jazz that is wonderfully relaxing.

Erroll Garner: "Dreamstreet." ABC-Paramount 365, \$3.98 (LP); S 365, \$4.98 (SD).

Garner's first new disc in three years (while he has been waiting out the expiration of his contract with Columbia amid a flurry of court suits) gives the impression, as his elegant Hurok concerts do, that he has said all he has to say. What there is now of Garner has been distilled to a glossy, predictable, highly commercial package. Essentially there are two sides to Garner: the rollicking up-tempo splashes and the lush, chromatic romanticism. Both are repeated several times here with great spit and polish. It can be said for him that he has settled into a commercial formula without becoming as deadly dull as George Shearing did. Garner is still fun.

If he is missing from your collection, by all means get this well-recorded, definitive set. But if you have a reasonable representation, this will add nothing.

Benny Golson: "Take a Number from 1 to 10." Argo 681, \$4.98 (LP).

For quite some time Golson has appeared to be more effective as a composer and arranger than as a tenor saxophonist. His writing had an individual wry charm, while his playing, which once flowed smoothly along Lucky Thompson lines, was wandering through a quagmire of neo-Coltraneism. But lately his writing seems to have fallen into a rut of sameness while, as this disc shows, his playing has acquired effective shape. The latter is emphasized here (although five of his compositions are included). Each selection is based on the add-an-instrument gimmick, starting with an unaccompanied solo by Golson and increasing the instrumentation until the ten-piece band is playing. The gimmick is unobtrusive, however, because all the performances stand up well, including the unaccompanied solo. Golson is warmly expressive on ballads and swings with willowy ease at faster tempos. The musicians with him are held to minor roles, but when trumpeter Art Farmer joins the group on Golson's *Time* to raise the trumpet complement to three, the bite of this section is notable.

Johnny Hamlin Quintet: "With Marci Miller." Argo 4001, \$3.98 (LP).

The Hamlin Quintet seems to be cutting into what must be considered virgin territory today. It has pulled together several elements stemming from the Swing Era, but its use of them is relatively unusual. The quintet plays tightly knit arrangements with close, rich voicings interspersed with curt, briskly effective solos. (Art Mooshagian on trumpet and valve trombone is exceptionally good, and Charlie McFadden has a lot to say on tenor saxophone.) The general approach is polite but swinging, suggesting the John Kirby band without in any way imitating it. And, in Marci Miller, Hamlin has found a vocalist who has the ease, rhythmic feeling, and projection reminiscent of better band singers of the Thirties and Forties. The results are generally low-keyed but a bit different from the current run of the mill.

Al Hirt—Pete Fountain: "Blockbustin' Dixie." Verve 1028, \$4.98 (LP).

When this set was first released several years ago as *Jazz Band Ball*, Verve 1012, Fountain's fame as a clarinetist had just begun to spread beyond New Orleans

(he had not yet been discovered by Lawrence Welk), and Hirt was practically unknown. The disc was originally issued under Hirt's name. Now that Fountain has been Welked into commercial success and Hirt has hoisted himself to the same status by means of his beard and his stomach, the record reappears. And it's well worth having, for Fountain played with much more dash and brilliance than he usually does now. His clarinet treatment of *Tin Roof Blues* is an enduringly beautiful job, and he plays an astonishingly raw-boned, jabbing version of the traditional New Orleans tenor saxophone on a couple of pieces. Hirt hadn't become a showboat but his trumpet work is scarcely noteworthy.

Duke Jordan: "Flight to Jordan." Blue Note 4046, \$4.98 (LP).

Jordan was one of the least flamboyant but most consistent pianists to be heard in bop circles in the middle Forties. He received relatively little acclaim then and has had almost none since although, as he shows here, he is an unusually charming composer-pianist whose playing style is direct, purposeful, and completely devoid of phony effects. All six of these compositions are Jordan's—a strikingly meaty collection as such groups of originals go. He is in the company of two excellent hornmen: Dizzy Reece, a darkly volatile trumpeter who is much more impressive here than on his own LPs for Blue Note; and Stanley Turrentine, a tenor saxophonist who has suddenly blossomed into a consistently fascinating performer, with great authority, style, and imagination. With able support from Reggie Workman, bass, and Arthur Taylor, drums, they have made these performances extremely rewarding.

The Carmen Leggio Group. Jazz Unlimited 1000, \$4.98 (LP); \$5.98 (SD). Leggio, a tenor saxophonist known best for his work with Maynard Ferguson's orchestra, is refreshingly direct and unpretentious in this quartet setting (with John Bunch, piano; Henry Grimes, bass; Ray Mosca, drums). He is, moreover, a delightfully airy swinger with a strong allegiance to the early Lester Young style. He has a lithe and helpful accompanying group. Bunch, in particular, complements Leggio's buoyant drive with some piano solos that charge along with appropriate lightness. Leggio is quite capable with a slow blues or ballad, but it is on the uptempo pieces—*Will You Still Be Mine and Swing with SML*—that he shows his really impressive merit.

Howard McGhee: "Dusty Blue." Bethlehem 6055, \$4.98 (LP). McGhee, who recently began recording again after a long absence, puts himself squarely back in the current jazz picture with this set. Backed by a superb rhythm section made up of Tommy Flanagan (piano), Ron Carter (bass), and Walter Bolden (drums), McGhee's trumpet playing is crisp, full-bodied, and flowing as he works his way through a melodic set of tunes drawn from both the pop and jazz repertoires. His work on open horn has a lustrous tone and is positive and direct. With a mute, he turns very effectively to a Miles Davis vein, using a more flowing beat than Davis usually does. The program is one of those rare combinations of excellent dance music and unusually good listening jazz. Mc-

Ghee shows time and again how much better a ballad sounds when it rides on an easy beat than when it is dragged through the doldrums as it has been, in jazz, for so many years. This is a disc I can wholeheartedly recommend.

Dave McKenna—Hall Overton: "Dual Piano Jazz." Bethlehem 6049, \$4.98 (LP).

These casual, unpretentious piano duets are a constant delight. McKenna and Overton are relaxed and unforced, with never a suggestion of the "Look, Ma, ten hands" approach. Their program ranges through all types of jazz—it includes *Keepin' Out of Mischief, Monk's Mood*, Randy Weston's *Hi-Fly*, a lovely, airy, swinging waltz treatment of *Baubles, Bangles and Beads*, and a completely nonsarcastic handling of

Dardanella, as well as one of the best versions of *Dizzy Atmosphere* since Dizzy Gillespie's original recording. The notes do not indicate which pianist plays which solos, but this is of little moment because both solos and backing are consistently well done. I am happy to add that the two pianists receive excellent support from Earl May, bass, and Jerry Segal, drums.

Charlie Parker: "Bird Is Free." Charlie Parker 401, \$4.98 (LP).

Thanks to the advances of science, followers of latter-day jazz can now join their brethren of an earlier generation in listening with awe-stricken wonder to records that only a devoted ear could appreciate. The new Charlie Parker label has dug up some tapes, made on a home machine at a party, which easily outdo

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the most primitive acoustical recordings in fuzziness of sound, with the added confusion of no balance whatever plus conversation and shouts. Despite all this, Parker comes soaring through these muddy recordings, playing his firm, searing lines with undistracted zeal. In a program including *Moose the Mooche*, *Cool Blues*, *My Little Suede Shoes*, and *Lester Leaps In*, his swinging impassioned lyricism on *Star Eyes* is a standout example of how a ballad can be lifted and floated in jazz terms without losing any of its balladic qualities—something the neo- and not-so-neo-Parkerites of the Fifties overlooked completely. Because of the distractions, this is for advanced Parker followers only.

Jimmy Rushing: "The Smith Girls." Columbia CL 1605, \$3.98 (LP); CS 8405, \$4.98 (SD).

The combination of elements here could hardly be improved on—the lithe, lifting voice of Jimmy Rushing, some classic blues associated with Bessie, Mamie, Clara, and Trixie Smith, along with a couple of loose-jointed swing pieces, and an accompanying group that includes Buck Clayton, Coleman Hawkins, Buster Bailey, Claude Hopkins, Dickie Wells, and Benny Morton. Rushing is in top-notch form. These songs—*Down Hearted Blues*, *Gulf Coast Blues*, *Shipwrecked Blues*, *Trouble in Mind*, *Everybody Loves My Baby*—are ideally suited to him, and he works every wonderful nuance of them. Back of him, Buck Clayton plays brilliant accompaniment and a few clean, crackling solos. The instrumental group has been well chosen.

Hawkins is a particular standout, cutting into his solos with bursts of youthful exuberance. The whole set is a joy.

Muggsy Spanier and His Ragtimers: "Chicago Jazz." Commodore 30016, \$4.98 (LP).

A group of selections featuring Muggsy Spanier and Pee Wee Russell make up this set, another invaluable collection of sides cut for Commodore in the middle Forties. This was several years after Muggsy's illustrious Ragtime Band recorded for Bluebird, but he was still playing with the jabbing force and the versatile use of mutes that have been the very personal marks of his playing. There are generous portions here of vintage Pee Wee Russell, miraculously gnarled and lyrical at the same time, and some fine entries by the late Miff Mole. It is a wonderful sampling from a jazz period when musicians were content to play with heart, with soul, and with thought for the ensemble effect and, happily, without concern for showing off their own talents.

Toshiko Mariano Quartet. Candid 8012, \$4.98 (LP); 9012, \$5.98 (SD).

Since his days with Stan Kenton, Charlie Mariano has developed into a warmly lyrical saxophonist capable of playing with moving intensity. The quartet he has formed with his wife, Toshiko Akiyoshi, the Japanese pianist, depends on him to a large extent here. He is the propulsive, lifting factor, and when his horn is singing and soaring on *Little T* or *Deep River*, this is an impressive

group. Miss Akiyoshi's playing lacks the strength needed to balance Mariano.

Randy Weston: "Uhuru, Afrika." Roulette 65001, \$4.98 (LP); S 65001, \$5.98 (SD).

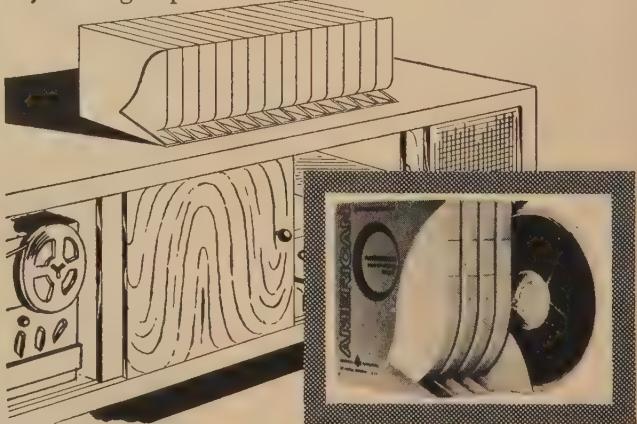
Extended jazz pieces evocative in one way or another of Africa have come into fashion. Both Max Roach and Dizzy Gillespie have tried their hands at such compositions, but Randy Weston's *Uhuru, Afrika* is developed more successfully than either of those earlier efforts. Weston's work not only has his own felicitous feeling for melody, but it includes two short song interludes with lyrics by Langston Hughes, an orchestration by Melba Liston, and the skillful underlying rhythms of an impressively varied team of percussionists: Michael Olatunji, Candido, Armando Peraza, Max Roach, Charlie Persip, and G. T. Hogan, all drummers; George Duvivier and Ron Carter, bassists; and Kenny Burrell, guitar. Its moods range from serenity to rational funk without ever becoming a mere clatter of drummetry. The percussion passages, in fact, are notable for their subtlety, never overbalancing the orchestral sections (seven brass and seven woodwinds are also involved). Having said this, however, I should also note that this is pretty thin stuff for an entire LP. The brass section, for instance, is remarkably puissant—Clark Terry, Benny Bailey, Richard Williams, Freddie Hubbard, Julius Watkins, Slide Hampton, Jimmy Cleveland, and Quentin Jackson—but very little use is made of their presence.

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the Tape Deck

Reviewed by R. D. DARRELL

he following reviews are of 4-track .5-ips stereo tapes in normal reel form.

BACH: *Chorale Preludes: Ich ruf' zu dir*, S. 639; *Kommst du nun*, S. 650; *Vom Himmel hoch*, S. 606; *Wachet auf*, S. 645. *Fantasia and Fugue in G minor*, S. 542. *Pas- saglia and Fugue in C minor*, S. 582. *Prelude and Fugue in E minor*, S. 548. *Toccata and Fugue in D minor*, S. 565.

Liszt: *Fantasia on B-A-C-H*

Karl Richter, organ.

• LONDON LCK 80067 (twin-pack). 2 min. \$11.95.

he serious organ repertory is so scarce on 4-track tape that there should be a warm welcome for the present large-scale collection. The organ at Victoria Hall, Geneva, is nobly attractive for its tonal qualities, less raw than those of authentic baroque instruments yet with some of the ultraromantic lushness of some nineteenth-century "symphonic" tapes; the performances maintain a happy medium between too cold objectivity and too warm romanticism; and the grandly widespread stereo recording is thrillingly impressive. The engineers have succeeded in capturing the acoustical spaciousness of Victoria Hall without ever permitting an excess of reverberation to muddy the lucid lines of Bach's polyphonies; I cannot believe the same masters are used here as for Richter's monophonic versions which first appeared (in England) in 1955-6. These are probably remakes—at any rate they represent (except for an occasional intrusion of wind or other background noises) a near-ideal in large organ recording.

There are so many merits here that it is sheer carping to regret the inclusion, at the cost of more Bach, of the rhetorical Liszt Fantasia, or to crave less suave colorings and more dynamic readings of some of the larger Bach works. And we must scrap our reservations entirely in the unalloyed pleasure of hearing Richter's pealing *Vom Himmel hoch* and the expansive, songful *Pas- saglia and Fugue*. Now, how about the weedy tape release of this fine artist's highly acclaimed complete set of Handel Opus 4 and Opus 6 Organ Concertos?

DEBUSSY: *La Mer; Nocturnes* (3) **Ravel:** *Bolero; La Valse*

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.

• EPIC EC 813. 61 min. \$7.95.

This generous program, drawn from two

of the last disc releases by the late Van Beinum, is clearly *hors concours* as far as comparative ratings of the individual works are concerned. For it (together with a complete Handel *Water Music*) is the conductor's only tape representation, and it serves as a poignant memorial to his own artistry and to the poetic, plastically contoured sonorities for which the Amsterdam Orchestra under his baton was so distinctive. If none of the present interpretations is a "best," each is admirably expressive and unmannered, and the luminous stereo recording captures to perfection the rich coloring of the Concertgebouw players. (Note particularly the delicate accompaniment details in the relatively slow-paced *Bolero* and the enchanting voices of the *Collegium Musicum Amstelodamense* sirens in the last movement of the *Nocturnes*.) A tape to be treasured no matter how many other versions—perhaps more dramatic but scarcely more atmospheric—you may already have of the Debussy and Ravel tone poems.

GERSHWIN: *Rhapsody in Blue; An American in Paris*

†Bennett: *Commemoration Symphony ("Stephen Collins Foster"); Symphonic Story of Jerome Kern*

Jesús María Sanromá, piano (in the *Rhapsody*); Mendelssohn Choir of Pittsburgh (in *Commemoration Symphony*); Pittsburgh Symphony Orchestra, William Steinberg, cond.

• • EVEREST TT 43-001 (twin-pack). 72 min. \$11.95.

The prime attraction of this Americana grab bag is the *Rhapsody* performance by the soloist who was long the work's most highly esteemed "serious" interpreter. His ripened version has even more assurance, bravura, and ebullience than ever before. He is somewhat more idiosyncratic now, although he never departs radically from the composer's own conception, and those who have treasured the old Sanromá LPs (or Camden LP reissue) will delight in this well-recorded stereo updating, even though the accompaniment here is less idiomatic and zestful than Fiedler's. My own first choice, however, is still the less brilliant but even more engaging performance by Roger Williams.

Steinberg's slight foreign accent and his reserve show up rather awkwardly in a much too literal *American in Paris* and in the two Bennett works. In one of the latter he is further handicapped by a dispirited chorus and near amateur soloists. Like Mark Twain's wife when she attempted to cure her husband of swearing by trying to demonstrate how he sounded, Steinberg knows all the

words, all right, but he just can't carry the tunes with the essential lilt. Nevertheless, I did find the Bennett mélanges, for all their slightness, considerably more enjoyable than in my first (disc) encounter last November—thanks in large part to the superior tape processing Everest has given them. In the present form the recording seems even more crystalline and the sonics themselves markedly warmer, if still somewhat lacking in tonal body and weight.

MAHLER: *Das Lied von der Erde*

Maureen Forrester, contralto; Richard Lewis, tenor; Chicago Symphony Orchestra, Fritz Reiner, cond.

• • RCA VICTOR FTC 3002. 63 min. \$10.95.

Topnotch vocal and instrumental artistry, a boldly authoritative reading by Reiner, and superb stereo technology (quintessential in retaining the luminosity of Mahler's densely textured scoring) make this reel a sheer delight to one's ears. But, as I listened to such fine voices and players, I couldn't understand at first why such aural enchantment didn't move me more profoundly. Could the unique *Song of Earth* have lost its magic? No! When I turned back to hear the Hoffman-Melchert-Rosbaud performance on Vox (in its Tandberg/SMS taping of January 1960) I found it more emotionally poignant than ever, despite the obvious fact that none of those participants can match the present ones on RCA. But the earlier interpreters transcend their limitations in their more intensely heartfelt identification with the tortured composer's soul-shaking music and verses. The technically superior RCA Victor version (faultless except for rather more background noise than I've heard before in the company's usually immaculate tape processings) is more likely to please American listeners previously unfamiliar with the work itself, and it has the invaluable advantage of including a German-English text. But for those—particularly those of European background—who value intensity of feeling more highly than they regard executant precision and tonal beauty, I'm afraid that the Reiner version, for all its many virtues, will seem far too emotionally detached.

PUCCINI: *Soprano Arias*

Gianni Schicchi: *O mio babbino caro*. *La Bohème:* *Quando m'en vo; Mi chiamano Mimi; Donde lieta uscì. La Rondine:* *Canzone di Doretta. Tosca:* *Non la sospiri; Vissi d'arte. Madama Butterfly:* *Spira sul mare; Un bel dì.*

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Manon Lescaut: In quelle trine morbide.
Turandot: Tu che di gel sei cinta;
In questa reggia.

Eileen Farrell, soprano; Columbia Symphony Orchestra, Max Rudolf, cond.
• • COLUMBIA MQ 358. 39 min. \$7.95.

There are those who believe Miss Farrell can do no wrong (and I am tempted to agree while listening to the present *Manon Lescaut* aria, the *Madama Butterfly* selections, and Liù's air from *Turandot*), but she attempts here to demonstrate a versatility beyond her command. Yet even when she is obviously miscast, she is always interesting and often sings thrillingly, although it is apparent that just where she is least in sympathy with the character she is also most likely to force her voice in its high range. She is adequately accompanied (although I should have preferred a large orchestra) and very well recorded, except for the lack of the characteristic acoustical ambience of a real opera house. For all such reservations, however, the best of these performances (or even "*In quelle trine morbide*" alone) are enough to make this one of the most attractive operatic recitals available in the tape repertory.

VERDI: *La Traviata*

Anna Moffo (s), Violetta; Richard Tucker (t), Alfredo; Robert Merrill (b), Germont; Anna Reynolds (ms), Flora; et al.; Rome Opera Chorus and Orchestra, Fernando Previtali, cond.
• • RCA VICTOR FTC 8002. Two reels: approx. 75 and 38 min. \$21.95.

The first stereo tape *Traviata* (the Monteux version starring Carteri appeared briefly several years ago in a monophonic taping) is a particularly difficult work to evaluate. A personal judgment is primarily determined by one's ranking of the star's performance; for me, as I suspect for most listeners, *La Traviata* is Violetta. While Miss Moffo, from all reports, looks and acts the part to perfection on the stage, she is aurally seldom dramatically convincing. It's a shame to say this, for her voice, while small, is a lovely one and she sings enchantingly. But, for me, she just never strikes fire or brings Violetta to passionate—or poignant—life. In all other respects, however, the performance is admirable, with Tucker starring brilliantly, Merrill singing robustly if with no great finesse, and the rest of the cast demonstrating high competence. Previtali's pace is occasionally a bit slow, but he rises magnificently to the climaxes and his orchestra and chorus are superbly recorded in the purest and most expansive of stereo. Stereo action and localization effects are exploited discreetly.

But the fatal flaw remains that the protagonist on whom so much depends never is able to take command, and indeed in her duos is almost effaced (in dramatic magnetism at least) by Tucker and Merrill who, though no more vocally gifted, are far more authoritative in their interpretation of the roles assigned them.

MOISEYEV DANCE ENSEMBLE: "A Moiseyev Spectacular"

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Georgie, Venzelya, Nriul, Tabakaryaska, The Three Shepherds, The Gypsies. Summer (from The Seasons); The Shrewd Makanou (Moldavian Suite); Snow Maiden (Fairy Tale); Green Grass (from the Russian Suite).

Orchestra of the Moiseyev Dance Ensemble, Nikolai Nekrasov and Samson Galperin, cond.
• • ARTIA ASTA 501. 55 min. \$7.95.

Just as I was being tantalized by a friend's enthusiastic description of the Moiseyev Company's recent New York appearances, which I was forced to miss, along came this power-packed first Artia tape to bring all the sonic excitements of this incomparable ensemble right into my living room. Recorded in Russia but evidently processed (and very effectively too) in this country, the full-blooded recording is perhaps minimally stereostic as far as channel differentiations go, but it is well spread and blended, and it vividly captures the exuberance and bravura of the orchestra—one particularly notable for the skill and good taste with which one or more accordions (or concertinas, or bayans) are employed for brief solo or longer ensemble passages.

The tape reached my hands too late to permit me to make any search for the missing names of the arrangers and composers, unspecified on the labels or in the accompanying notes on the career of Moiseyev himself and the worldwide triumphs of his company. But one's ignorance on this score hardly matters: they all sound as if they'd studied under, or taught, Khachaturian; or as if their scoring model is Enesco's first *Rumanian Rhapsody*! The prodigally tune-packed, lustily rhythmed, glitteringly colored music is the thing—and that's intoxicating here, even if many of the frantically whirling climaxes leave even a safely recumbent listener breathless and exhausted.

RENATA TEBALDI: *Operatic Recital, Vol. 3*

Catalani: *La Wally: Ne mai dunque avro pace?* Cilea: *Adriana Lecouvreur: Io sono l'umila ancilla; Poveri fiori.* Mascagni: *Lodoletta: Flammen perdona-mi.* Mozart: *Le Nozze di Figaro: Porgi amor; Dove sono.* Refice: *Cecilia: Per amor di Gesù; La Morte di Cecilia.* Rossini: *Guillaume Tell: Sombre forêt.*

Renata Tebaldi, soprano; Orchestra of L'Accademia di Santa Cecilia (Rome), Alberto Erede, cond.
• • LONDON LOL 90029. 48 min. \$7.95.

Although I haven't yet signed up as a full member in a Tebaldi fan club, I have developed warm respect for her singing, particularly for the richness of her vocal coloring at its best—which is thrillingly revealed here in the relatively unfamiliar *Cecilia*, *Wally*, and *Adriana Lecouvreur* arias. The voice itself is lovely in the other selections, too, but her performances are less dramatically convincing and not always as technically secure. Both the soloist and Erede's glowing, if slow-paced, orchestra are recorded with such natural purity and spaciousness that it's hard to believe the master disc must date back to 1956, when this program first appeared in monophonic record form.

amelot": Selections. Starlight Symphony Orchestra, Cyril Ornadel, cond. M-G-M STC 3916, 36 min., \$7.95. Richly reverberant stereo further enhances the symphonic sonorities of this great orchestra's performances of Brian May's tasteful arrangements. Ornadel's readings are crisp and lilting throughout, all particularly effective in a poetically creative *Follow Me* and a haunting *Loved You Once in Silence*—reminding one that this underestimated hit shows some of Loewe's finest music.

The Fabulous Banjo of Danny Barker." Ferrodynamics CS 1212 S, 48 min., \$7.95.

Another of the welcome Ferrodynamicsings of Period programs which apparently attracted scant attention in their editions, this is less a virtuosic solo play than an attractive example of pretentious yet zestful ragtime. The shares equal honors with clarinetist Eph Muranyi (and a deft rhythm trio) bouncing revivals of *Charleston*, *Billie*, *Careless Love Blues*, *Lazy River*, other old-time favorites—all in close-miked, markedly stereoistic recordings.

11 Gang Songs. Bing Crosby and His Friends. Warner Bros. WSTP 1401 (twin-pack), 82 min., \$11.95. Brought Bing's previous sing-along tape of the best of its kind. Here is an equally attractive program of some one hundred songs—sentimental, traditional, riotic, and bibulous. There is an eight-page text leaflet; the anonymous accompaniments (mostly by harmonica, accordion, and traps) are discreetly light; himself, now more of a true baritone than a tenor, takes few real solos but has recognizable lead parts and occasionally a few graceful whistling bits; his little ensemble sings with unflinching spirit in broadspread if somewhat closely miked stereo.

Ball We Dance?" Jack Jones with Billy May and His Orchestra. Kapp KTL 1030, 31 min., \$7.95.

Fresh-voiced unmannered Jones has pleasing personality, unmatured as yet, which promises more for his future. And above the transparency and presence of the stereo recording (with soloist securely centered), the reel gets starred rating for the consistently imaginative orchestral performances by May, whom I've never heard in better form.

Brothers." Milt Jackson and Ray Charles and Ensemble. Atlantic ALG 913, 38 min., \$7.95. One of the outstanding jazz curios, combining two quite disparate blues interpreters, this program (1958) richly warrants the present taping if only for inclusion of one of the all-time great performances in this idiom—the emotional and moving *How Long Blues*. The rest of the program is interesting enough or less distinctive, although the *Bags'itari Blues* boasts catchy vibraphone and sax soliloquies. Throughout there are some rare revelations of Jackson's skill on piano and guitar as well as vibraphone, but Charles, confined here to sax and piano, is given no opportunity to triple as a vocalist. The recording is a bit heavier than customary nowadays, but it is still effectively stereoistic.

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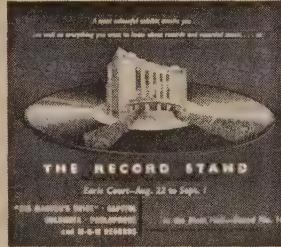
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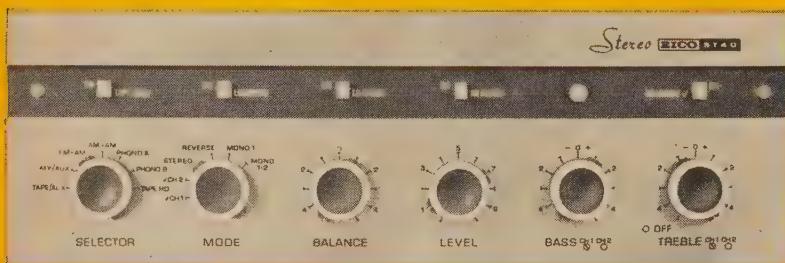
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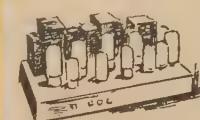
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CIRCLE 26 ON READER-SERVICE CARD

High Fidelity Newsfronts



Tape Topics. "Red Seal," to anyone who has collected RCA Victor records, has always meant classical and, in a sense, higher quality. Now, RCA is tagging a blank tape line with the "Red Seal" designation. The tapes, the giant electronics firm tells us, will come in 3-in., 4-in., 5-in., and 7-in. reel sizes and in thicknesses of $\frac{1}{2}$, 1, and $1\frac{1}{2}$ mils and on three different base materials: acetate, Mylar, and tensitized Mylar. The same tape is used in recording masters of RCA Victor record and prerecorded tapes.

Another new tape line is offered by Burgess Battery Company. Recently we chatted with Fred Kirkman, Burgess president, and got his views on the growing popularity of tape.

"My children are married now and we don't get to see them as often as we did," Mr. Kirkman began. "But we keep in touch through magnetic tape. I bought them inexpensive recorders and all of us correspond at $1\frac{1}{8}$ inches per second.

"My favorite use for a recorder, however, is on long motor trips. Before my wife and I drove to Florida with friends recently, I transferred our favorite records onto tape,—things like those Mitch Miller 'Sing-A-Longs.' Well, we sang our way to Florida with a tape recorder in the car and everybody agreed that the long trip went faster and more pleasantly than ever before."

The Burgess firm, Mr. Kirkman told us, has had long experience in coating processes and in acoustics (they hold patents on those acoustic ceiling tiles with the perforations). Producing magnetic tape was a natural area of development for the firm. Their tapes come in all standard lengths and reel sizes.

Apropos of listening to tapes in a car, the Wollensak division of Revere has introduced a "Mobile" recorder, the Model T-1700. Why "mobile"? The

T-1700 has a built-in converter that permits it to be operated on DC current of a car or boat battery. The unit is equipped with a special line cord and plug that fits right into the cigarette lighter receptacle on the dashboard. Additionally, it can be operated, like any other recorder, off the AC voltage in your home.

Older model recorders, like the one Burgess' Mr. Kirkman presumably has, need the addition of a converter or inverter to change the car's DC to AC voltage. American Television and Radio Company, St. Paul, Minnesota, (ATR) offers a number of portable plug-in types. The de luxe ATR inverter has a four-point voltage regulator; the ATR "Mighty Midget" is a utility model with no frills.

Another firm, the Terado Company, 1068 Raymond Avenue, St. Paul 8, Minnesota, offers a "pocket-sized" converter, the "Dynamo" (\$12.95). It weighs only a pound and a half and

measures 2 in. by 2 in. by $3\frac{3}{4}$ in. The "Dynamo" not only allows you to play a radio or tape recorder but, says Terado, you can operate your electric shaver too. Hm-m-m. If Wollensak would package their T-1700 with an electric shaver, Mr. Kirkman could sing-along with



Terado's mobile converter.

Columbia's hirsute baritone as he prepares himself for a clean-shaven arrival in Florida.

Autumn Forecast. Only New Yorkers who live in the buildings around Central Park seek signs of fall in leafy color changes; others watch for posters announcing the High Fidelity Music Show. For the latter, autumn arrives early this year—September 13. The show will take place, as in former years, at the New York Trade Show Building (Eighth Avenue at 35th Street). A press handout from the sponsoring Institute of High Fidelity Manufacturers predicts that the crisp fall air will be subtly different in 1961—full of stereo FM signals. They expect Music Show attendance to be greater—stimulated by high fidelitarians looking for the latest in stereo FM receivers and multiplex adapters.

"Sweetness Wasted?" A friendly correspondent, J. C. Etzler out of Hutchinson, Kansas, tossed an editorial from his local newspaper our way recently, thinking we "would get a chuckle." Uh-uh, J. C. For us, it held a surfeit of sadness.

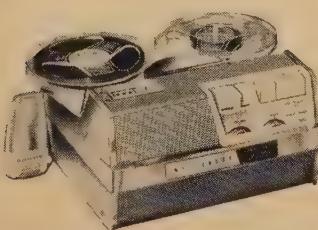
The editorial, dear readers, lauded science and the FCC for stereo FM broadcasting, noting that this "great advance . . . will bring hi-fi after a fashion through the radio . . . Practically, however, it is almost a travesty. If not pearls before swine, it is caviar and crepes suzette for devotees of pizza and hot dogs."

"Most of us," the editorial continued, "are either tone illiterate or tone deaf. Our ears and our (radios) aren't up to this benefit. The stereophonic sounds will be so much sweetness wasted on the desert air."

Oh, the pity, the pity.

But harken. There may yet be a way to save the sweetness and savor the stereophony. Let the editorial writer acquaint himself with full frequency sound, good and true. Mayhap he'll find the radio (and not his ears) to have defiled most villainously the music sweet.

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quency runs would have to be made after each adjustment. With the sweep frequency, adjustments are made or components changed, corrections are noted and the job is done. Pacific Transducer Corp., 11836 West Pico Blvd., Los Angeles 64, California, sells the test record for \$6.60.

Equal Pressure. Dynaco now updates us on performance features of its B & O 16-in. tone arm and integrated cartridge. This arm, the TA-16, uses "inertial balance" to attain, says Dynaco, "dynamic equilibrium." This means equal pressure on each side of a disc's groove despite forces that tend to incline the arm inward. (This "right-channel drag" has been worrying audiophiles of late.)

The arm is gimbal-pivoted and the cartridge (removable) can track at pressures as low as one gram. Tracking



TA-16 integrated stereo pickup.

error is held to be less than one degree. Orthogonal (right-angled) balance adjustments assure proper balance in all planes. With cartridge included, the TA-16 is said to give flat response from 30 cps to 15 kc within 2 db, and with 30 db of separation up to 10 kc. Output is 7 millivolts.

Wire Against the Wind. Stereo FM broadcasting probably will find high fidelitarians looking to their rooftops, installing FM antennas to insure the purest possible reception of two-channel signals.

An aid to such goings-on is "Life-line," an antenna wire produced by Saxon Products. The Saxon firm makes much of the fact that it packages a hundred feet of antenna wire in an easy dispenser package (\$3.28). They've printed a 12-in. rule along one side so that you can measure off the desired length as you feed it out. But the thing that caught our eye in the press release was the short notation which states the "cable itself is a new wire, formulated for extreme wind and corrosion factors." "It withstands," the story continued, "the backwards and forwards motion typical in antenna installations."

We're glad to hear that. And we're happy to read occasional publicity that stretches the imagination a tiny bit, calling up—as this one did—visions of biting, sleety gusts that slap at our antenna as we, splendidly stereophonic, leave the cozy music room just long enough to mull a glass of port. Nice thought for a hot and humid August day.

A Is for Allegretto. Ottenheimer Publishers has added a Music Dictionary to their "vest-pocket series." Pretty handy thing to have. You may know the difference between a watt and a volt, but if you don't know how allegro differs from allegretto, go to the back of the class. For one dollar, you can have these

definitions and about 5,000 others. (Note to publisher: Someone's sure to ask if a *mezza di voce* is like a stereo system with one channel not working.) For those who want the answer, Ottenheimer Publishers, Inc., is located at 4805 Nelson Avenue, Baltimore 15, Maryland.

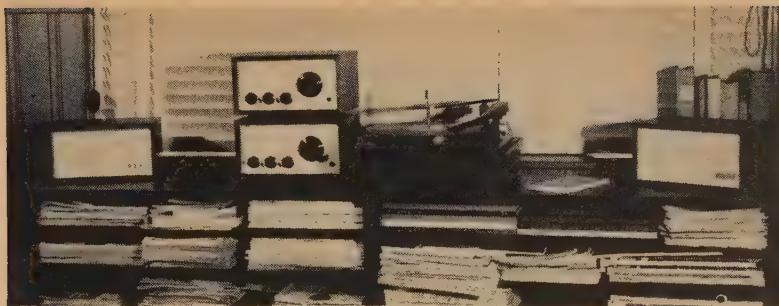
Flutter Facts. Here's a new item that falls in the "free literature" category. It's an attractive booklet by N. M. Haynes titled "Flutter—Its Nature, Cause, and Avoidance." A scanning of the book turned up such section headings as "anti-flutter maintenance," "flutter perception," and "measurement of flutter." If you're keen to know about flutter, this booklet is obviously the place to go. Write to Amplifier Corp. of America, 398 Broadway, New York 13, N. Y., for a copy.

Sound-to-Slides. "Mark-Q-Matic" is a device that offers a new way to add your own running commentary to a program of photo slides. The device simply is placed near a tape recorder and the tape is looped through the MQM's "sensing slot." The tape then is recorded and cued to the timing of the slides with a pencil mark. The mark made by the "special carbon" pencil can be seen by the user as well as be sensed by the MQM. No splicing, and no beep signals. And the MQM's sensing function also kicks a new slide into an automatic projector. Priced at \$49.95, MQM is produced by General Techniques, Inc., 1270 Broadway, New York 1, N.Y.

Aids to Tapers. While your tape player or recorder may serve you most often as a music reproducer, lots of people lend the personal touch to correspondence through "living letters" on tape. To facilitate mailing and handling of taped letters, the tape division of Sarkes Tarzian, Inc. uses unique packaging. They now sell a package of six 3-in. reels of tape, each individually packaged in a mailing carton. Each reel contains 150 feet of 1½-mil tape/or 225 feet of 1-mil tape. (Fifteen minutes of correspondence is possible on 150 feet, at 3½ ips, while 225 feet provides twenty-three minutes).

A firm working under the descriptive ensign of "Pro-Tex Reel Band Company" now produces something called "Sealed-reel." It's a molded resilient band which snaps and locks in a conforming bead around the reel's periphery. The band also wedges itself into the reel and prevents chipping, bending, and other damage to the reel itself.

For the moderately technically minded, the Nortronics Company offers (for twenty-five cents) a "tape recording reference guide." Nortronics' guide mainly aims at instructing the electronic do-it-yourselfer in methods of converting a two-track tape recorder to four-track. Along the way, they convey much intelligence about what a tape recorder does and why. Good and sufficient illustration is provided for the tape tyro. The Nortronics address? 1015 South Sixth St., Minneapolis, Minn.



STEREO IN MINIATURE

THE idea of component integration has been more than hinted at in the past; a detailed report, for instance, on some elaborate and high-priced amplifier-speaker systems appeared in our October 1960 issue. Admittedly not the prevailing approach in high fidelity, the integrated system does have its partisans who argue that the "pre-matching" of components enables the designer to achieve a desired over-all response. Components so designed are not intended for interchangeability with others and indeed are not sold separately but only as integral parts of the complete unit.

A recent, and unique, departure in such integration is represented by the KLH Model 8 FM receiver. Among the integrating factors, for instance, is the low frequency boost that is built into the amplifier to compensate for a bass roll-off in the speaker response. Additionally, the KLH-8 is a miniaturized system. Its speakers (a pair of 2-inch acoustic suspension type drivers) are housed in an enclosure that comes to about one quarter cubic foot of volume. The amplifier—consisting of two and a half tubes—actually is built on the same chassis as a compact, though sensitive, FM tuner. The tuner and amplifier are in one neatly styled little box; the speaker system, in the second little box. Taken together, the two units form a very respectable FM receiver. As explained in our laboratory report (February 1961 issue), the sound—while proportionately modest by comparison with full-size conventional equipment—nonetheless is very clean and easy to listen to. Whether such equipment qualifies then as a "second" system or "first" system is a choice best left to the individual listener.

If, in any case, the functions of a "power amplifier" (albeit a two-and-a-half-tube one) could be contained on a few square inches of chassis, what might one expect in the way of a normally smaller preamp-control unit? The answer, provided by KLH, is a transistor-

ized unit whose official name—"Model 8 preamplifier-adapter"—is almost as long as the device itself. With this preamp plugged into the original receiver, the Model 8 becomes a complete sound system, truly compact and of very acceptable quality.

From the user's standpoint, it works very much like any conventional control unit, which is to say, external program sources may be connected to it and then the specific signal desired (disc, tape, or the original FM section) is chosen on a selector switch. Volume and tone adjustments continue to be made from the original tuner-amplifier unit.

Of course, the unique response characteristics of the new preamp which enable it to "integrate" with the original KLH-8 system also rule out its use with other types of equipment. As pointed out, in a recent laboratory test report on the new preamp:

"It is almost impossible to test a device like this as a separate unit. As with the rest of the KLH-8 system, it is designed to complement the other parts of the system. For our own curiosity, we measured its frequency response and found it to be far from flat. On tape, it was flat up to about 1.5 kc, and rose to about plus 7 db at 10 kc. On phono the high frequency rise was even more pronounced, and there was the expected low frequency boost, though much less than in a normally equalized RIAA playback system."

"The maximum undistorted output was 1.6 volts, from either input. Judging from the fact that the tuner portion of this system puts out a maximum of 0.4 volts, there is plenty of reserve output in the preamp. Based on this figure, the hum level of the preamp was about 65 db below full output, which is extremely low. Absolutely no hum and practically no hiss can be heard from the KLH-8 speaker with the preamp on phono and gain wide open."

"The distortion was measured as a function of input signal on phono. Up

to 30 millivolts, which is a very large output for modern cartridges, it was under 1%, and did not clip badly until the input exceeded 50 or 60 millivolts. On the tape input, it required 8.5 volts to overdrive the unit. Here, too, any high level source that might be connected to the preamplifier would not cause distortion."

Having settled the matter that the new preamp converts the KLH-8 receiver to a fine little monophonic system, we then pushed this thing a step further to determine how two such systems would sound on stereo. The results were gratifying and in some ways astonishing. We listened to a number of records and tapes (the former played with the ADC-1 pickup; the latter on an Ampex 970). Among the more spectacular records auditioned was the Westminster pressing of the Berlioz *Requiem* with its massed choruses, enlarged brass sections, and sixteen timpani. Everything came through, somewhat shy at the very low end, but nicely balanced in tone and evenly spread across the space between the two speakers. Some recordings sounded a little too "bright"; we then took advantage of the KLH-8 speakers' size to practice the often-recommended fidelitarian art of "experimenting with speaker

Continued on page 85



"Front end" plugs into rear.

THE BACH RENASCENCE

Continued from page 29

more cogent than what was current a short generation ago. A Mengelberg immersed his Bach in a sentimental emotional bath, but a Scherchen, informed and abreast of changing aesthetics, knows that what this music needs is not "assistance" but loyalty.

While we must realize that uncompromisingly serious scholarly and artistic work does not lend itself to popular use, more and more of us are being helped by fine recordings to realize that in Bach's time men's ears did not hear as our ears hear, any more than their minds thought as ours do. We are beginning to grasp the fact that to understand their music we must hear and think with them. Once this is recognized and made possible by good performances, we discover to our amazement and pleasure that scholarship and artistry can combine to give us an experience that can draw tears down cheeks of many different complexions.

national Electrotechnical Committee, incidentally) follows a different system of coding tube types: whereas an American designation usually begins with a numeral, the European begins with a letter. Thus, the American 12AT7 turns out to be the European ECC81. Both tubes perform the same function and exhibit the same characteristics.

When tube replacement is needed, equipment manufacturers have a few suggestions to offer:

1. In general, make exact replacements by type and brand. Few manufacturers feel that tube substitution is advisable, particularly in equipment using tubes of the "preferred" category.

2. Should substitution be necessary, it may be most safely introduced near the output end of the circuit. Here, a tube that is a bit noisier, more microphonic, or has more hum will not matter as much as a compromise near the input end. A little hum near the front end will become a big hum by the time it has traveled through successive stages of amplification.

3. While every tube in a circuit is equally important, those in the tuner and preamplifier have a more complex and somewhat more delicate function in "shaping" the signal. Exact replacement of these tubes by type and brand is especially important, since the tuner and preamplifier are front-end elements.

4. The no-compromise policy is of great importance in tube replacement in a tape recorder. Since tape recorder tubes are subject to motor vibration as well as to the magnetic fields induced by transformers, they are chosen with extra care. If the tube in the original equipment is replaced by one of another brand, the recorder may howl badly.

A bad tube replacement may add two or three per cent distortion which, while perhaps not perceptible to the listener as a difference in sound quality, might, over an extended listening period, cause him fatigue. Fatigue to the circuit is another possibility of imperceptible harm—imperceptible, that is, until components wear out as a result of overwork. For example, an amplifier tube with a lower internal impedance than specified may not alter the quality of the sound; but it will supply more voltage to the circuit, operate the system "harder," and thereby shorten its life.

The reluctance of component manufacturers to sanction random tube replacement is not a question of pride or ego. It's simply a matter of their no longer being able to warrant the performance specifications of a unit thus altered. A typical reaction to such alteration is summed up in this little tale.

An amplifier manufacturer was recently approached by a man proudly bearing with him an amplifier of the manufacturer's own make.

"What," asked the owner, "do you think of your amplifier now?"

The manufacturer looked. Among other changes, every original tube had been replaced.

The manufacturer thought for a moment, then smiled. "It's nice," he said, "but it's no longer my amplifier."



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Continued from page 83

ement" and finally ended by aiming them at the ceiling. In this position, highs took on a more gentle, more evenly spread-out quality, which is more remarkable in view of the size of the room (19 x 30 feet). Our experiments took us to smaller rooms as well, including the recesses and crannies of a well-shelved chamber of "den" proportions. Under virtually all acoustic conditions we could devise for them, the diminutive KLH-8 systems demonstrated that stereo originating from miniature sources need not be inferior to the original. As with the original, single IH-8 receiver, the deepest bass was of course missing on stereo. The low end response, however, did have a fair amount of heft and body. What's more, bass it does contain is quite clean, by combining the game of speaker placement with the judicious use of the tone control—it is possible to bring the system's response into an acoustic balance that lacks significant distortion at very loud listening levels and does not detract from musical integrity.

By comparison with larger, conventional equipment, which can reproduce the bass as well as a greater measure of the air and space of a good stereo recording, the KLH-8 system has "scaled down" feeling. It thus is more like an excellent reproduction of a good painting—smaller and less filling than the original canvas, but enjoyable nonetheless in its reduced proportions.

N.E.

NOBODY PLAYS HUMMEL

Continued from page 35

tured layman of 2060 than do Dittershoff, Hoffmann, Dussek, Stamitz, and other celebrated entertainers of yesterday. What about Schoenberg, the austere 12-dodecaphonist? I like to think that his greatest works will survive, along with those of Berg and Webern, but steady erosion is apparent on all sides. There are those who have detested five-tone music all along, and who will be happy to inter it. There are those who, like Stravinsky, are ingesting the Schoenberg system and putting it to their own uses, thus blurring the initial achievement. And there are those highly advanced composers who now regard Schoenberg as old hat, passé, of historical importance only. What, if anything, of these composers will our great-grandchildren hear?

And Hindemith. Are his works going to endure, or will he be written off by history as a mere neoclassicist, no more to be taken seriously than poor Reger? I'd hate to think of *Nobilissima Visione* and *Mathis* and the rest appearing into the *oubliettes* of music. And Bartók, Stravinsky, Copland, Bloch,



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to owners
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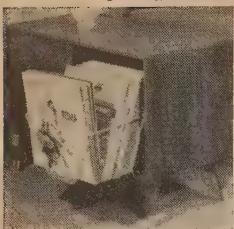
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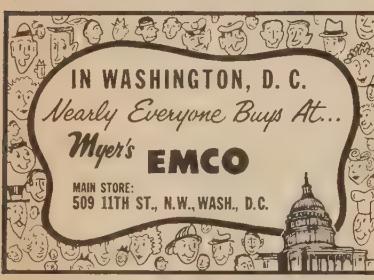
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NOBODY PLAYS HUMMEL

Continued from page 85

oulenc, Prokofiev, Shostakovich—the names leap easily to the mind now, though some doubtless are slated to be forgotten. Shostakovich, possibly, is busily insuring his own artistic demise with such new work that appears. Already, critical reassessments of Bartók's works are beginning to appear, after fifteen years of adulation that made up for the long neglect. Stravinsky goes on forging new diadems for his reputation each year, and surely must be considered the ranking figure of today's music—but will posterity see him that way?

One factor that may throw an unpredictable variable into the entire problem of enduring musical fame is the long-play record. Hummel and Spohr and the rest exist in published scores, of course, but no layman goes to the music libraries to read through a score of an obscure work. Today, though, a profusion of recorded contemporary music is available cheaply and readily. The complete Webern, Stravinsky's *Perséphone*, the Bartók Music for Strings, Percussion, and Celesta flourish in the record stores, turn up regularly on the programs of FM stations. Of course, the commercial life of a record release is deplorably short. But there are re-releases; there are works (like the Bartók above) which catch on with one label and eventually have half a dozen incarnations. The records or tapes go into the libraries of the radio stations. They are played, talked about, reviewed. Possibly this sheer frequency of exposure will guarantee them a foothold in the permanent repertoire.

Time will tell. We have reversed the critical dicta of nineteenth-century pundits, casting down many of their greats and exalting many of their abominations. We can probably expect our heirs to give equally short shrift to some of the musical heroes of our day—unless the electronic legacy we leave keeps them immortal forever.

HOT TIME IN SAN REMO

Continued from page 39

like a Ferrara call-girl. Her hysterical manager rushed her through a quick beauty treatment and made her presentable for TV, but she flatly refused to take off her golden ballerina shoes, which she had bought in Paris with her first earned money and which she clung to doggedly and pathetically ("they're my talisman," she kept repeating). She was quite unprepared for the lynx-eyed journalists in San Remo, who had tremendous fun at her expense (Milva is practically illiterate and in every way quite "homespun"). "Milva," they asked her, grinning with anticipated delight at her answer, "which person in history would you like to represent?" "Cleopatra"—from the film, of course. "What would you give someone and to whom would you give it, if you wanted to give

a present?" "I don't give anything away to anybody." She read in a paper—ah, those managers—that she constantly carried a copy of Joyce's *Ulysses* with her, and asked, quite offended: "What do they mean? I don't know any such person, who is this *Ulysses*?"

Of course her manager may decide to drop the *Ulysses* stuff and present Milva as a Basic Girl; it might be an original gimmick. . . . Milva's song, with the incredible title *Il mare nel cassetto* ("The sea in your bureau drawer") did not win the first prize, however. They had been saying, all along, that this year San Remo would "go romantic," and, *figurez-vous*, a romantic canzone won: *Al di là*, a sentimental journey from the sea to the stars in which "she" is more than all that. 708,104 Italians supposedly voted for *Al di là*, with *Ventiquattromila baci* a close second at 679,175 and *Il mare nel cassetto* third at 648,776. Naturally, the publishing houses must have had their private worries over this new democratic voting system, and they concentrated their energies not in the province where the singer in question was born (this was regarded as "sure" voting territory) but in other parts of Italy. Cars with loudspeakers from which this or that canzone bellowed appeared in the major cities; in Naples someone organized a float with a real band, which careened through the streets always playing the same canzone; unknown "music lovers" suddenly appeared, with 100,000 lire at their disposal, to assist voters in making up their minds.

When the results appeared, a week later, there was a very mixed reaction. Betty Curtis and Luciano Tajoli, who had sung *Al di là*, signed up new contracts. Mina, the San Remo Queen of 1960, who has been having a private war with reporters, wept on her father's shoulder and declared she would never sing another note unless they left her in peace. Tony Dallara asked in a weary voice what you could expect from a Festival where the *poets* and *composers* could sing, too. The public this year was not enchanted: it thought the singers couldn't be heard unless their voices were blown up by a loudspeaker and projected through an echo chamber; it found the canzoni very second-rate; the TV coverage bad, etc., etc.

No one was satisfied. Yet *Al di là* booms out of every house in the little Tuscan town in which the author of this article lives; children hum it happily as they trudge to school; and the jukeboxes blare it out constantly. Some Italians are hopping mad: Professor Diego Carpitella of Rome recently stated that Italy has become the most uneducated country in Europe as far as serious music is concerned. Some Italians are delighted: and the happiest town in Italy is Montecarlo, which is now famous not only for its pheasant, its castle, and its wine but also for a local son who hit the jackpot at San Remo. For Luciano Tajoli, who lost both legs in the war, comes from Montecarlo. In years to come, the faded opera programs in the *ristorante* will disappear, one by one, to make way for the historic year of 1961 in which the Italian Montecarlo became—briefly—as famous as its Riviera counterpart.

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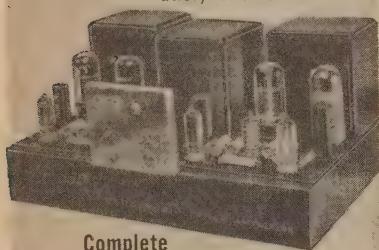
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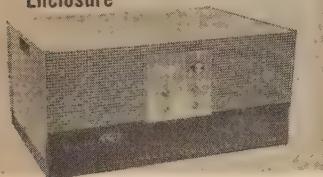
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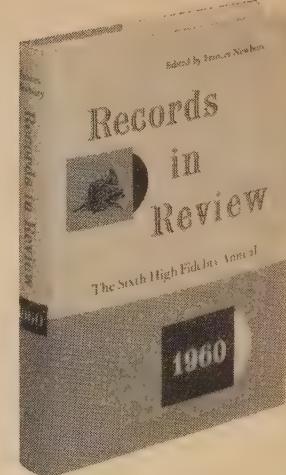
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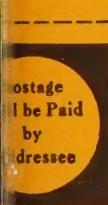
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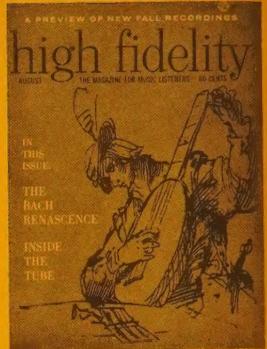


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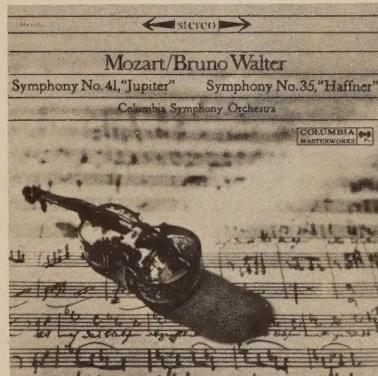
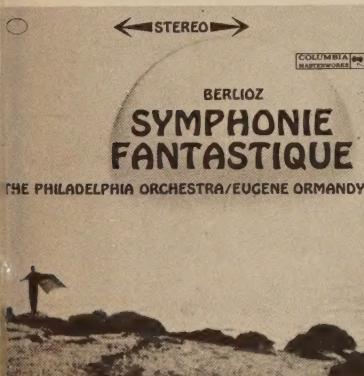
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